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FORTNIGHTLY

# KERRANG!

Britain's loudest rock mag!

**THE RAINBOW STORY!**

**EXCLUSIVE RITCHIE BLACKMORE INTERVIEW!**



PIC BY: ROSS HALFIN

**ASIA! COZY POWELLI JOAN JETTI SILVERWING!  
DOC HOLLIDAY! WISHBONE ASHI FOREIGNER!  
RIGGS! SCORPIONS! LOVERBOY! JOURNEY! WOLFI**



# MAYHEM!

WHEN THE ever modest Gene Simmons of Kiss was asked by an American magazine if he'd mind posing starkers for a pin-up centrefold the masked wonder replied: "I don't see why not. But the trouble is they couldn't fit my attributes on one page... We can only assume that he was talking about his tongue! Meanwhile Paul 'I've been a stud since day one' Stanley had this to reveal about his first-ever sexual experience — "I got blisters on my hand!" On a more serious note though, it looks extremely likely that Ace Frehley has actually left the band, apparently dissatisfied with the current musical direction.

## KENTUCKY FRIED KIDNAP!

HAVING ESCAPED the evil clutches of the Old Grey Whistle Test studios after their recent session, The Tygers of Pan Tang headed for the Venue to sample the late-night liquid delights. Brian, Rocky and manager Graham, however, decided on something more wholesome at the Kentucky Fried Chicken emporium only to find themselves in the

hands of the Old Bill before a single bite could be taken, and carted off down to the local nick.

Seems three undesirables fitting our lads' description had just lobbed a brick through an unsuspecting window. An 'interrogation' was followed by an identity parade where an eye witness to the heinous crime singled Rocky and

Graham as the perpetrators but failed to pick out Brian.

The three, later released on insufficient evidence, then discovered that the so-called 'description' they were nabbed on read: "Three white men, one possibly with fair hair" . . .!!!!

Makes you wonder if it's still safe to walk the streets, don't it?

(an enviable task!), but got kicked out by Ann Wilson, who's producing the LP with the rest of the band. When the album's ready, the band plans to tour Britain — around May, and possibly on the same bill as Queen. Meanwhile axe-sister Nancy Wilson has had a small role as a 'mystery girl' in the new movie 'Fast Times'. It might have helped that her current boyfriend wrote the screenplay

spot on the tour. In the meantime the LA glam-rockers are consoling themselves by planning a big show at the Santa Monica Civic next month, at which they'll be dragging a couple of stock cars on stage. The idea is for singer Vince 'the hair' Neal to sit astride one when he croons the ballad-like 'Too Fast For Love' . . . whatever next?

**MORE NEWS** on Paul Di'Anno's new band Lone Wolf: the former Maiden vocalist has now recruited guitarist Lee Salter as a replacement for the recently departed John Wiggins. Lee was originally a member of the East London group Minas Tirith, which means that Di'Anno has actually 'stolen' the entire line-up from that band, bar the singer, (a sneaky move!) to complete Lone Wolf. They are currently rehearsing but we

**KERRANG! REGRETS** to inform readers that Mayhem! favourites Motley Crue will not be coming over to support Wishbone Ash next month. Our US sources reveal that the band recently gigged at LA's Country Club but sadly turned in a disappointing performance, witnessed by some Wishbone spies. Bad reports subsequently filtered back to Ash and the Crue lost their

**Ted Nugent offers Ann Wilson a little technical advice on the recording of the new Heart LP!**



Sammy Hagar contemplates his next Ronnie Montrose insult!

understand a major deal is being negotiated.

And while on the subject, we learn that another band who'd been calling themselves Lone Wolf have wisely decided to change their monicker to Dealer — a prudent move!

**LOS ANGELES** mayhem merchants Bitch, who have an extremely impressive demo that recently impressed the ears of Kerrang!, announce that they'll shortly be releasing an EP. The band, featuring the 'ample' Betsy Weiss on vocals (see pic page 9), are also featured on the forthcoming 'Metal Massacre' compilation album.

**IT'S CURIOUS** how Jet Records rejected the Bernie Torme Band album three years ago and now the ex-Gillan guitarist has been called up by the Arden associates to help out Ozzy Osbourne in the States, following the death of Randy Rhoads. Prior to jumping on a plane to America, Bernie had formed his

**MORE MAYHEM!  
PAGE 8**

"You want more???"

**ON A** Seattle radio show recently, Sammy Hagar — in town for a concert with Quarterflash — revealed why his attempts to renew a friendship with old rival Ronnie Montrose fell to pieces. It seems that someone sent Ronnie the 'Kerrang!' article (issue No. 6) in which Sam referred to the Gam as a "bald jerk" and "such an asshole". And the poor chap told us they'd been getting along fine up until then!

**HEART ARE** also in Seattle putting the final overdubs on their new album (due last Valentine Day, but what the hell) which features a third and final Wilson sister on backing vocals and a 'kick-ass' rock and roll tune called 'City Is Burning'. Producer to the stars, and Stevie Nicks' boyfriend, Jimmy Iovine was going to be twiddling the knobs

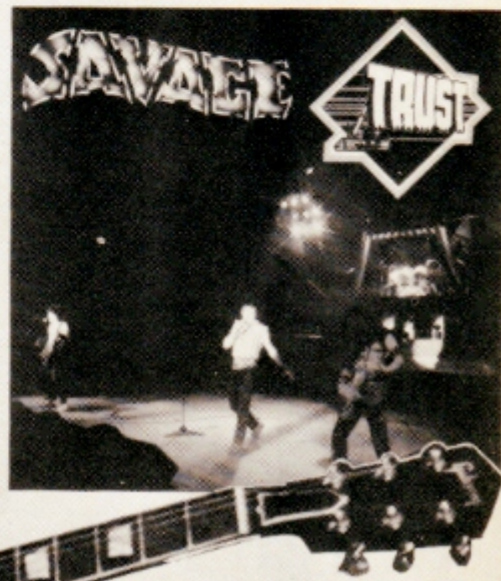


# TRUST



# SAVAGE

**THE NEW ALBUM  
AND CASSETTE**

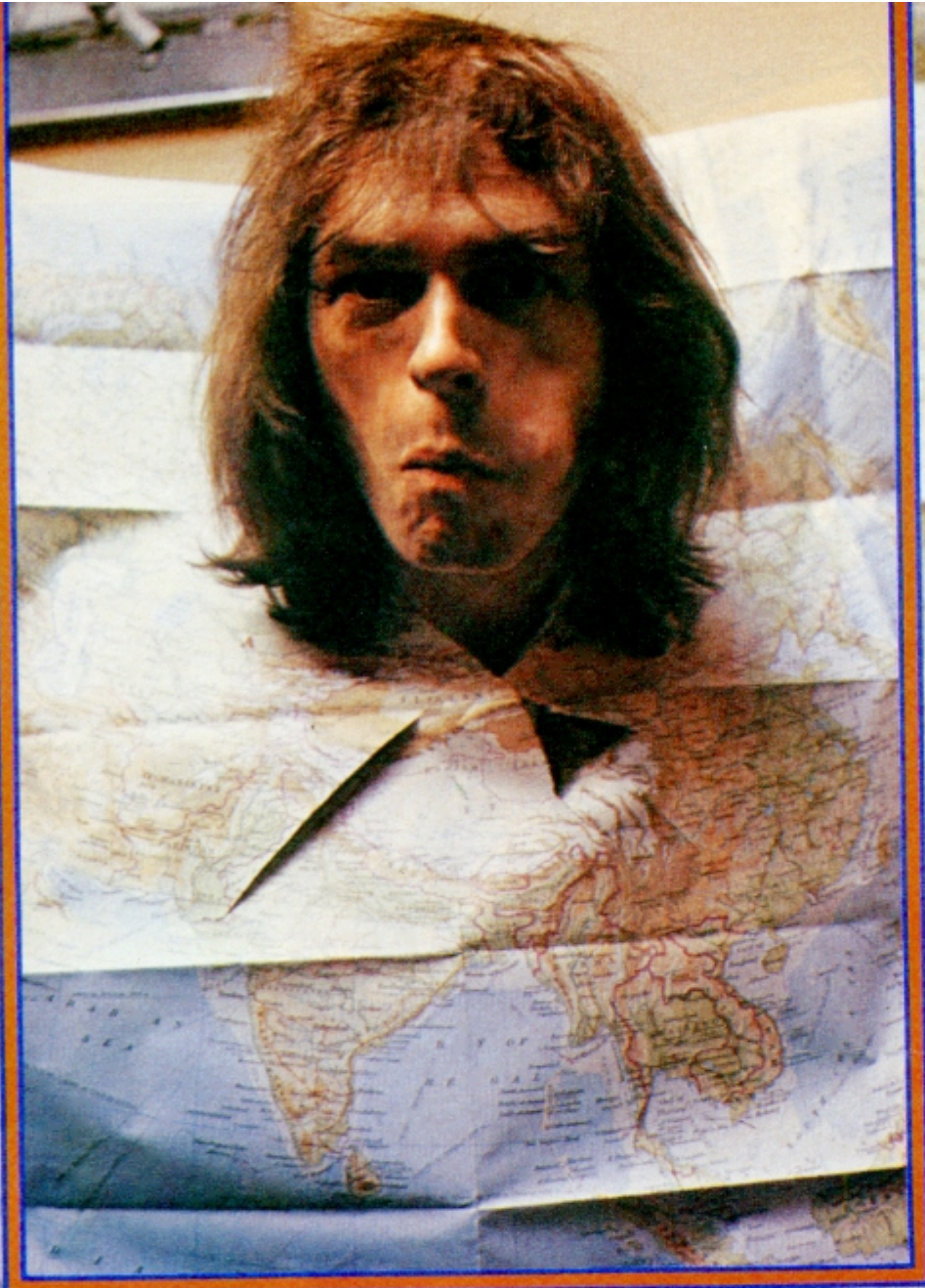


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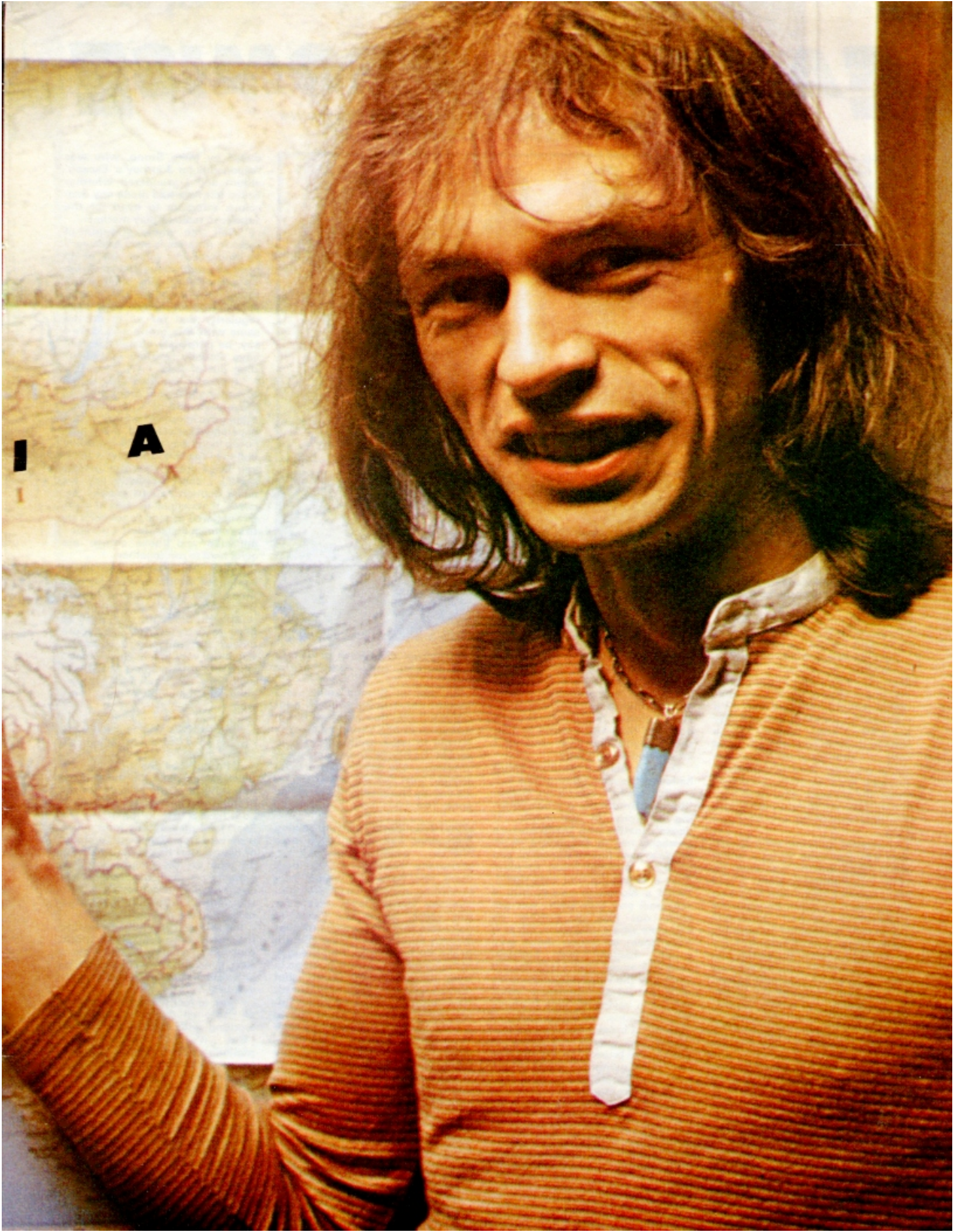


**A**

**S**









# EASTERN PROMISE

Steve Gett talks to ex-Yes guitarist Steve Howe about his new 'supergroup' Asia

**I**N THE middle of 1981 a series of full-page advertisements surfaced in the music press announcing the formation of Asia — the new 'supergroup' comprising the musical talents of Steve Howe, John Wetton, Geoff Downes and Carl Palmer. However there was no mention at all of any vinyl action or forthcoming live appearances from the outfit. As the months slipped by all remained quiet on the Asia front and it wasn't until recently their silence was finally broken. In his management office, surrounded by memories of past triumphs with Yes, Steve Howe explained the protracted gap between those ads in the papers and the release of the Asia album.

"There had been a lot of speculation as to what we were doing which had got a little boring — week after week, this person had been with that person, and the only four names we wanted to clear were our own. So by announcing Asia we dispersed all the rumours. We got ourselves out of the gossip stories. We knew there was going to be a big gap, although we didn't envisage it being that long because we didn't think the LP would take so long to record. In the end it took us five months, but considering it was a new band with a new producer I don't think we did too badly."

How did Asia actually evolve?

"Initially John and I met in February of last year shortly after I'd done a charity gig for my children's school," recalls Steve. "I'd managed to get Alan White to play but I didn't know why he was a little bit hard to get hold of at the time — I soon realised it was because we were parting company. Anyway, back to John, he'd met Brian my manager who then said to me 'John's not doing anything, why don't you check him out?', so I did."

"I wanted to work with Geoff, that was the main thing I knew about 1981. But he was keen on doing more Buggles work. I told him I couldn't wait and it might be dangerous if he went, because we might find another keyboard player. But he decided to take his chances and went off to do it. Time passed very quickly and in the end it didn't seem as if we were waiting for him. John and I grouped up and spent a few weeks at my house writing and doing a few demos. Then we met Carl. He lives in Spain a lot of the time and when he came over we met up and thought 'let's go into a rehearsal room and bash things out'. Immediately he started playing I realised that he was a new sort of drummer for me. I'd worked with Bill Bruford who was almost jazz-like, very original and introvert. And then there was Alan, who was more the modern Ringo Starr, a sort of normal drummer with all the technical



ability. But Carl was another kettle of fish. And I found that really, really exciting. He's a real hard-hitting man. Immediately my commitment became 100 per cent and I believed things would work out. And then Geoff came in and said Buggles was over and so I knew we were in shape."

Did you feel any pressure being hailed as the next 'supergroup'?

"Not really," answered Steve, "because internally it's like forming a group of unknowns. It doesn't matter how much stature someone has in the world or in music or even financially when you sit in a rehearsal room to play. They either make it or they don't. When a big name comes into a rehearsal and they suck, you get them out just as quickly as someone who's unknown. What it boils down to is you don't give people respect just because they're famous. That's why the old stigma of the word 'supergroup' is dirty in Britain, because what Britain is saying is 'just because you're famous, we're not going to give you a break man. You form a supergroup, you're not going to get a better break than anyone else — you're going to get a worse chance'. People don't like that word 'supergroup'."

"I hope people will find it a little hard to hammer us but they're going to have a go. And if they do we'll have to console ourselves with success in other areas. It's my belief that as the stigma of being a

'supergroup' dies down in Britain that success may come to us here."

Be that as it may, one can't imagine Steve Howe will lose a lot of sleep if Asia don't make it big in Britain since the band has already started to relish tremendous success in the States. In the first week of release, the debut album leapt straight into the US charts at No 28 and by the second week it had gone Top 10.

**S**TEVE: "Since I've been playing guitar I've never been able to avoid America. I, personally, have done very well there and have had some very rewarding experiences, like winning the 'Guitar Player' award for five years. There are a lot of guitarists there who want to hear me play and that is strong enough to pull me there. I also find the idea of this group very exciting. To go in from nought to 28 shows that they're really, really interested. Now maybe I'd be equally impressed if we went in at 28 in Britain because I do actually care more about success here than there. But the calling from the States is that much stronger."

The Asia album is mighty fine and I must confess to being hooked after hearing the first few tunes. Listen to such wondrous cuts as 'Heat Of The Moment' or 'Sole Survivor' for immediate proof of the top-notch quality of the music. The record was pro-

duced by Mike Stone, who was responsible for Journey's 'Escape' album and I wondered whether Steve felt Asia had made any conscious attempts to head for the American radio airplay market.

"Well, the whole strength of radio in America is very exciting," he declared. "I guess we could have been conscious of it while we were recording. We might have thought that all of our past groups delved into obscurity with such regularity that for us to do the same with this group and, dare I say, be purposely obscure, would have actually resulted in the fizzling out of Asia."

"Basically our idea was to get something off the ground — to prove we could do it without the other guys in our old groups. A sort of personal satisfaction, if you like. For so long I was the 'Yes-guitarist' and the 'Yes-this' and after a while you think 'can I get out of this shell?' I can't honestly say we never thought about money because that would be silly. I have two children to send to school! I try to be a responsible adult / parent / musician and these things are quite hard to run together."

"Your original question about having to continue working was interesting and it's not one many people ask. But the answer for me is, straight down the line, yes I do have to carry on working. It's a fallacy this millionaire business. There are very few in Britain and I can't think of more than one or two musicians — Paul McCartney's obviously one, he's done very well."

**B**ACK to Asia, how did the band come to adopt the name?

"Firstly, it begins with 'A', the top of the list, which interested us. Secondly, it is the biggest terrain in the world and thirdly Carl and I both have a certain regard for the East. I eat macrobiotic food which is derived from Japanese food and of course Carl has always had the dragons on his jackets and his gong. And also the reason we chose Asia is because it's a very short word that people don't have to look up the translation for."

Following Steve's departure from Yes it seemed likely he would pursue a solo career but then came Asia. Does the former Yes guitarist still hold plans to continue his solo ventures?

"Yes, in fact I've been recording at home all the time I've been working with Asia," he replied. "But it's all experimental, preliminary stuff. But I look upon my work at home as vital because without that I wouldn't be enlarging the Steve Howe guitarist side of me. To go solo after Yes would have been very exciting but it was something I still felt I wasn't ready for. It wasn't that I was scared... it was more that I still enjoyed the companionship of a group."



# STATUS QUO

THE NEW ALBUM INCLUDES THE HIT SINGLE DEAR JOHN

## 1982



LP 6302 189



VERTIGO

7144 189

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# TOP 30 KUTS

- 1 STONE COLD,  
Rainbow, Polydor 12" Promo 45
- 2 CHINA WITE,  
Scorpions, from 'Blackout' Harvest
- 3 ON THE REBOUND,  
Uriah Heep, Bronze 45
- 4 BACKLASH,  
Dawnwatcher, Dawnwatcher 45 Promo
- 5 WE'RE ILLEGAL,  
Don Dokken, from 'Breaking The Chains',  
Carrere
- 6 RELENTLESS,  
Kansas, from 'Audio Visions', Kirshner
- 7 SOLDIER OF THE LINE,  
Magnum, from 'Chase The Dragon', Jet
- 8 READY OR NOT,  
Riggs, from Riggs, Full Moon promo LP
- 9 MOBILE DEVOTION,  
Gamma, from 'Gamma 3', Elektra promo
- 10 22 ACACIA AVENUE,  
Iron Maiden, from 'The Number Of The Beast',  
EMI
- 11 DON'T STOP BELIEVING,  
Journey, from 'Escape', CBS
- 12 DON'T LET GO,  
Foreigner, from '4', Atlantic promo
- 13 FINDING ME A WAY BACK HOME,  
Trevor Rabin, from 'Trevor Rabin' Chrysalis
- 14 THRU THE TWILIGHT,  
Girl, from 'Wasted Youth', Jet
- 15 STANDING ON THE OUTSIDE,  
Panza Division, PTO promo 45
- 16 SAVE YOUR LOVE,  
Jefferson Starship, from 'Modern Times', Grunt
- 17 SIGN OF THE SOUTHERN CROSS,  
Black Sabbath, from 'Mob Rules' Vertigo
- 18 STATESBORO BLUES,  
Pat Travers Band, Polydor 4J
- 19 LET IT GO,  
Def Leppard, from 'High 'n' Dry', Vertigo
- 20 S.A.T.O.,  
Ozzy Osbourne, from 'Diary Of A Madman', Jet
- 21 STREET LIGHTS,  
Mother's Ruin, Spectra 45
- 22 LAYLA,  
Derek and the Dominoes, Polydor 45
- 23 BLACK VELVET STALLION,  
Budgie, from 'If I Were Brittanie' A&M
- 24 AIN'T DEAD YET,  
Frank Marino, from 'The Power of R&R', CBS
- 25 KEEP ON BELIEVING,  
Grand Prix, RCA 45
- 26 FIGHT THE GOOD FIGHT,  
Triumph, from 'Allied Forces', RCA
- 27 HOTEL CALIFORNIA,  
Eagles, from 'Live', Asylum
- 28 HARDEN MY HEART,  
Quarterflash, Geffen 45
- 29 TOUSSAINT L'OVERTURE,  
Santana, from 'Moonflower', CBS
- 30 HEATWAVE,  
Fay Ray, WEA 45

Compiled by DJ Gaz North at the Grey Horse Inn, Huddersfield. (Fridays and Sundays Rock Night.)

# TOUR NEWS!



QUEEN: at Milton Keynes

QUEEN HAVE at last confirmed their eagerly awaited spring UK dates. The band, who last toured Britain at the end of 1980, also have a brand new studio LP entitled 'Hot Space' set for release at the end of April, from which the single 'Body Language' has been lifted.

The first concert will be at Leeds United Football Ground, Elland Road on May 29 and the second on June 1 at Ingleston's Royal Exhibition Hall (Edinburgh).

The Leeds concert will run from 4pm to 10.30pm and tickets are available now priced £9 (plus additional 30p for postal bookings only). Tickets for both the Leeds and Ingleston gigs are available by postal or personal application and can be obtained from: Kiltorch Limited, PO Box 281, London, N15 5LW. Cheques or postal orders should be made payable to 'Kiltorch Ltd'. Local record stores are also stocking tickets.

QUEEN have also confirmed that their London concert this summer will now be staged at the Milton Keynes Bowl. Support group will be the *Teardrop Explodes*, other acts are being finalised. Tickets are £9.00 each (plus an additional 30p for postal booking) from: Kiltorch Ltd, PO Box 281, London NW15 5LW. Cheques or postal orders should be made payable to Kiltorch Ltd and accompanied by an s.a.e.

OR tickets priced at £9.50 are available from: London Theatre Bookings; Premier Box Office; Albermarle Ticket Agency; Keith Prowse (all branches); Centre Tickets and Stargreen Ticket Agency.

Various coach parties are being arranged by the following: MB Tickets, Brighton; La Monde, Wells; Nick Wilson, Crawley; Eagle Coaches, Bristol; Len Wright Travel (all branches); Cavendish Travel; V & M Travel, Tarnworth and the South West Concert Club.

Tickets will also be available through the usual ticket outlets in most major towns. Camping equipment, can and bottles will not be allowed at any of the three venues Queen will be playing.

SPIDER are currently touring the country to promote their new single 'Talkin' 'Bout Rock'n'Roll'. They also have an album out next month called 'Rock'n'Roll Gypsies'. Their dates begin at Edinburgh Nite Club on April 22 and continue at Balloch Ben Lomond Hotel 23, Stirling Avant Garde 28, Stoke Hanley Victoria Hall (with Budgie) 30, Peterborough Rock Festival May 3, Birkenhead Sir James Club 5, Worthing Balmoral 6 & 7, Chichester New Park Rock Club 8, Gravesend Red Lion 9, Gravesend Woodville Hall (with Budgie) 10, Scarborough Taboo Rock Club 13, London Marquee B4, Retford Porterhouse 15, Oxford Witney Rock Gala 16, Bristol Granary 20, Ton-Y-Pandy Naval Club 22, Newbridge Memorial Hall 23, Chadwell Heath New Electric Stadium 24, Stoke Waggon & Horses 29 and Hatfield Polytechnic 30.

FRANK ZAPPA flies into London for a couple of nights at the Hammersmith Odeon on June 18 and 19. Tickets priced £6.50, £5.50 and £4.50 are available now from the box office.

TODD RUNDGREN, who last appeared in Britain in 1979 at Knebworth with Led Zeppelin, returns to these shores in May for a series of one-man shows. He'll be playing numbers from the current Utopia album 'Turn To The Right' as well as a selection of old Rundgren favourites.

The dates begin at Nottingham Rock City on May 19 and continue at Sheffield University 21, Edinburgh Odeon 22, London Venue 24-25, Birmingham Odeon 28 and Manchester Apollo 29. Ticket prices go up to £4.50.

MARILLION, who've been getting a good deal of attention for their highly visual live performances, are currently mid-way through a two month club and college tour. The band are rumoured to be close to signing a record deal but in the meantime they've released their own cassette of a selection of tunes. Their current gigs began at the beginning of April but in the next few weeks you'll be able to catch the band at Inverness Ice Rink 22, Leith Longmore Hotel 23, Kelso Cross Keys 25, Edinburgh University 27, Carlisle Mick's Club 28, Galashiels College 29, Alloa Town Hall 30, Kirkcaldy Cuinzie Neuk May 1, Glasgow Mayfair 2, Aberdeen The Venue 6, Glenrothes Rothes Arms 7, Penrith Newtonrigg College 8, Stafford Riverside Club 10, Colwyn Bay Pier Pavilion 11, Bangor University 12, West Hampstead Moonlight Club 14.



# MORE MAYHEM

new band **Electric Gypsies** with bassist **Everton Williams** and ex-**Generation X** members **Bob Andrews** and **Mark Laff**. They have actually recorded an LP titled 'Turn Out The Lights' which is set for release in May.

**WHEN RECENTLY** talking to **Ulrich Roth** the former **Scorpions** axeman revealed that many moons ago the Deutsch rockers recorded a single under the name **The Hunters** (if his memory serves him correctly!). This was for a German record label and the tracks recorded were cover versions of the two **Sweet** songs 'Action' and 'Fox On The Run'. Uli himself doesn't have a copy, but we'd be very interested to know if any Kerrang! reader has one — let us know if you do. But please, no questions regarding further info because we've told you all we know... honest guv!

**AT SLADE'S** recent Brighton gig the lads suffered an evil twist of fate when their lighting rig ceased to function literally minutes before showtime. But still, the band soldiered on regardless and in fact played the whole concert with the houselights turned on! Old Grey Whistle Tester **Anne Nightingale** was spotted banging her head (in the bar?) as the old campaigners delivered another highly entertaining set. It looks likely that Slade will be releasing a double live album before the end of '82, which might even be recorded at Newcastle City Hall. We'll keep you posted.

**AT THE** end of last month **Saxon** flew into Los Angeles for a two-night stand at the infamous Whisky A Go-Go. Kerrang!s man-on-the-spot **Brian Slagel** informs us that the Barnsley tea-boys managed to sell out their two shows on the first night and attracted strong crowds on the second. The Californian audiences were actually driven into some frenzied bouts of headbanging, thus dispelling all rumours of LA being a strictly posers city, and if the queues for T-shirts after the gigs are to be taken as yardstick, Saxon took the place with



*Bitch's Betsy Weiss — a big asset to the LA HM scene*

## A RIGHT ROYAL HEADBANG!

**WHEN STATUS QUO** play the second of their two gigs at the Birmingham NEC in May, none other than **Prince Charles** will be in attendance. The reason is that the concert is being held in aid of charity with all proceeds going to the Prince's trust... whoops: Trust! This will be the first time that a member of the Royal family has ever been to a rock concert and we understand that the Prince has already contemplated investing in a new set of denims. Meanwhile, Princess Di has apparently had strong words with her hubby about the dangers of 'headbanging' and will doubtless ensure that the Royal earplugs are close at hand!!!

## WHERE ARE THEY NOW?



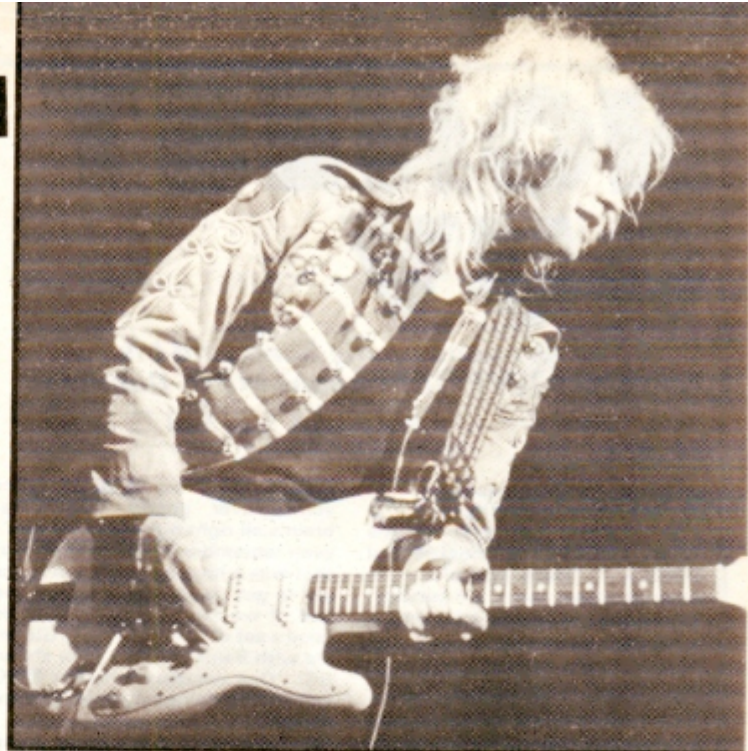
*AFTER YET more delving in the photo files we've come up with a slightly tricky one for you, try and identify this chubby-faced chap. The only clue we're giving is that since this photo was taken in 1974 he has changed radically and is with a highly-original band. Can you name them? If you know who is pictured above and want to win an LP token, write to: Where Are They Now? Kerrang!, 40 Long Acre, London WC2.*

*The first correct answer out of the hat for the competition in No. 12 was Clive Ravalde, Norfolk Street, West End South, Leicester. The answer was: David Byron, who co-formed Uriah Heep.*

a vengeance. Indeed, they even had time to send back a message to Kerrang! readers: "Tell 'em we'll be back!"

**ALSO IN LA** (yes folks, the US hotline is full of news!) **Black Sabbath** sold out their show at the massive Sports Arena in just 20 minutes! As a result they swiftly added another night at the 18,000 seater Forum.

**IF YOU** thought one member of the **Gillan** family was enough in the hard rock world then you'll have to contend with the band **Dirty Harry**, that features Ian's kid sister



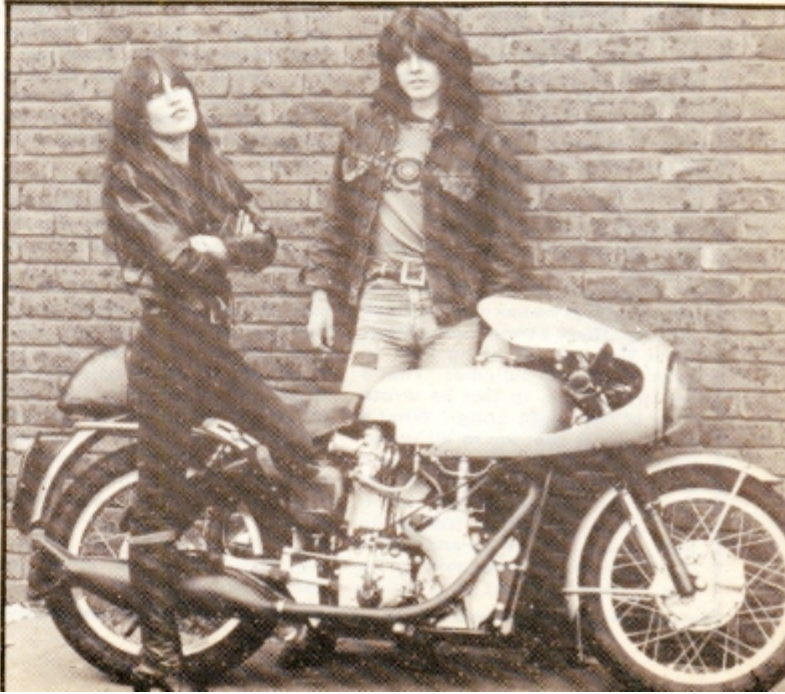
*BERNIE TORME: off to help Ozzy*

**Pauline.** Apparently the lass has been working down in Bath with boyfriend Paul Dean, recording demos with session musicians. The happy couple are now looking for permanent group members with a view to live gigs in August. However, they are determined to 'make it' without relying on the family connection... we'll see.

**A NEW** album from the **Whitesnake** camp will not now be making an appearance until September due to what the record company describe as 'business politics'. The band are unwilling to release the platter, which has the working title 'Saints And Sinners' any earlier because of the pressures of holidaying and the World Cup

**HAVING SURVIVED** the continuous torrent of abuse from his old 'pal' **Sammy Hagar**, guitarist **Ronnie Montrose** is all set to return to Britain with his band **Gamma**.

*PAULINE GILLAN: in Dirty Harry's line-up*



The outfit, who also feature the skin-beating talents of **Denny Carmassi**, will be opening for **Foreigner** on their three UK appearances. The group has just released its third LP, smartly titled 'Gamma 3'. The dates are Edinburgh Playhouse May 5, Birmingham NEL 7, and Wembley Arena 9.

**BLOND AND** balding guitarist **Michael Schenker** was apparently an unsuccessful applicant to assume the role as **Blizzard of Ozz** axeman. Ozzy was said to be unhappy about employing anyone with more sex-appeal than himself. It's a wonder he's got a band at all in that case!

**NEWS FLOODING** into the Kerrang! office revealed that newly-appointed **Maiden** vocalist **Bruce Dickinson** is now sharing a flat overlooking the watery banks of the Thames with **Stampede** guitarist **Lawrence Archer**.



# HONEST GUY

Cozy Powell opens up his heart and his mouth to STEVE GETT about MSG, Rainbow, cars, money — and when he's going to pack it all in

**C**OZY POWELL wanders into the room, a toothpick hanging from the side of his mouth, and offers his usual cordial greeting — "Hello squire!" — in his gruff, street voice. It's curious, but despite the fact he's become a 'superstar' skinbeater Cozy's still remained an honest, down-to-earth sort of chap, not letting his status in the music world go to his head. Indeed, as far as his playing is concerned, the man is incredibly modest. Let's face it, he is basically the world's finest living hard rock drummer — John Henry Bonham, rest in peace.

The purpose of this encounter with CP is to put the record straight on the current state of affairs within the Michael Schenker Group, who he's been drumming with for the past 18 months. In the last issue of *Kerrang!* ex-MSG members Paul Raymond and Gary Barden told of their departures from the outfit and the problems suffered during the recording of the last album with producer Ron Nevison. To dwell further on MSG's past traumas seems futile and so conversation with Cozy commences with the arrival of Graham Bonnet to the line-up. Cozy gave his services to aid Bonnet's solo career last year and one wondered if it was his idea to bring Graham into MSG.

CP: "Believe it or not it wasn't my idea. I didn't suggest Graham because I thought people would draw too many conclusions. We had a few singers on the shortlist before Graham was ever discussed. In the end Michael said he was writing songs with someone like Graham in mind. So I said 'If you're writing with his voice in mind let's get him over. There's no harm in trying it.' I didn't know if he was going to carry on with his solo career or not but he came over and is still working with us, so hopefully it'll work out OK."

SG: "Who's been writing the new material?"

CP: "Michael's written the bulk of the material as he has done most of the time. There's been a lot written about Graham not being able to write lyrics and melodies. That's not strictly true. In fact he wrote most of 'All Night Long'. What's happening is that we're all working together and if the lyrics don't work out, then we'll get a lyricist in. Or somebody we know within our sphere of writing friends to help us out. It's not the end of the world, anyone who can write lyrics like... well 'All Night Long' aren't

exactly the most inspired lyrics you're ever gonna hear. 'Her brain's all right but her... I can't even remember it was so naff. But that was a hit, so I think the lyrics we've got so far don't sound too bad. If we can't come up with as good a set of lyrics as Roger Glover did with Rainbow it's a poor show. SG: "One wonders whether MSG will end up doing any Russ Ballard songs?"

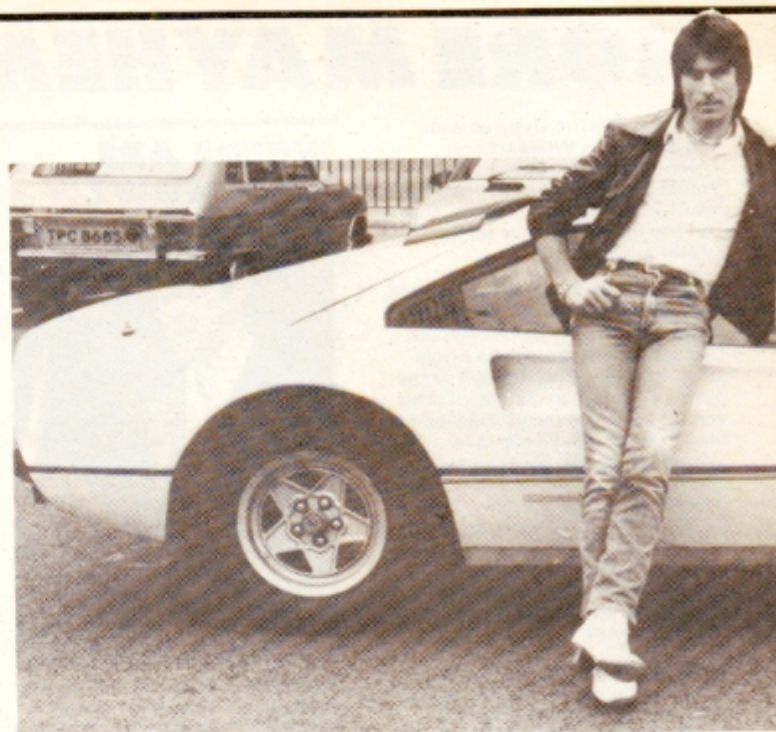
CP: "Ha! Ha! I don't mind doing Russ Ballard songs — the reason I didn't want to do 'Since You Been Gone' with Rainbow was because I didn't think it was a Rainbow song. 'All Night Long' was written before I heard 'Since You Been Gone', which was a great single. I like the way it was structured but 'Since You Been Gone' was a bit lightweight. When I joined Rainbow it was a very hard-rocking band. We did 'Rainbow Rising', which I still think is the best album Rainbow's ever done. But then it started to get lighter and lighter. I was asked to do this song by a South African girl group called Clout — 'Since You Been Gone?' and I went 'f—king no way, leave it out, this is a bloody rock band, not a bunch of poofs'. Anyway, we did it and that's another reason I left. Look at the state of the band now. That's being a little unfair but..."

SG: "Are you adverse to doing Russ Ballard songs?"

CP: "I've done a couple of Russ Ballard things with Graham and a couple with other people on sessions. I'm not saying I don't like Russ Ballard but 'Since You Been Gone' was a bit too commercial and wasn't right for Rainbow, who'd done stuff like 'Stargazer'." SG: "Surely the music business has changed in the past five years or so and you can't just do two songs on a side like Rainbow did on 'Rising'?"

CP: "That's right. Obviously we are gonna change, I just change a lot slower than everybody else. I'm old fashioned if you like. I'm not saying a band should record an album of 15 minute tracks per side. It was just the whole idea of Rainbow when I joined was not to be a pop band. If I'd wanted to join a pop band I could have joined Suzi Quatro or something like that. MSG is a hard rocking or heavy metal band — I don't know what you want to call it. The way I see my role in MSG is to harden it up and not let it get too soft. That's just my personal opinion."

SG: "You've stuck with MSG — was there a period when you felt disillusioned?"



CP: "I was getting disenchanted around Christmas time. I was working with Percy (Robert Plant, to you squire!), and I thought is it worth carrying on? Then Michael and I had a couple of barneys and after Gary and Paul left, Michael said we had to pull together if we were going to make it. So I thought 'alright, let's give the band a bit of time, let me drop all my solo projects and I'll concentrate solely on MSG. If it works out, great. If it doesn't, at least I've given it my best shot'. That's what I'm doing now. I've knocked everything else on the head and so the band is a three-piece unit backing Graham. It's either gonna work or it isn't." SG: "How much new material has been written?"

CP: "We've written 17 tracks for the new album of which we'll pick the best. Michael's obviously come up with the basic ideas and Chris and I have done our bit. Being a drummer I don't contribute much to the writing. I just add more to the arranging than the writing. But I've come up with a few bits and pieces here and there. Graham has now got to go and put his lyrics and melodies on. Then we'll get together in a week or 10 days and get on with it. I'm sick and tired of sitting on my arse."

SG: "Are you doing any cover numbers?"

CP: "Not at the moment."

SG: "Alright, let's not beat about the bush, are you doing any Russ Ballard songs?"

CP: (Guffaws of laughter). "What is this thing with Russ Ballard for Christ's sake? I don't know, I mean Russ Ballard's written some great songs."

SG: "The reason I ask is Graham did a few."

CP: "Yes he did, didn't he. The track 'SOS' is great but they didn't put it out as a single. They put out 'That's The Way That It Is' — that's a nice song but it's not a single. 'SOS' was written as one. Next thing you know oh dear

... then they released 'Liar', that's a bit old hat for a single. I often wonder who makes the decisions in record companies to put out singles. Maybe they ask the tea lady what she likes. At the moment no, we're not going to do a Russ Ballard song but if Russ writes us one then we might — how's that?"

SG: "So what about a keyboard player?"

CP: "No, there's no plans to get another keyboard player. I don't think we need a keyboard player, we can get away with Michael and Chris using Moog pedals to give us all the colours we need. This band is a lot stronger and harder. Keyboards tend to knock the rough edges off and smooth it out. I want to go the other way and get it a bit nastier than it's been. So at the moment, unless we really need one, we won't... and no, it won't be Don Airey. I mean, we might as well get Ritchie in on second guitar if that was to happen!"

SG: "How do you think the music will vary from past MSG material?"

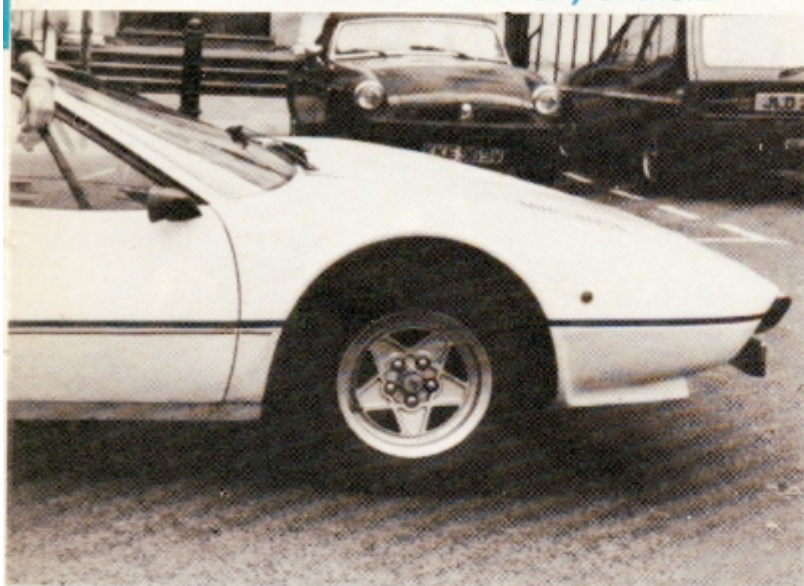
CP: "The material on the last MSG was a lot better than people made out, but the production didn't bring out the best of the material. The best track probably turned out to be Paul's 'Never Trust A Stranger'. It's more of an LA sort of thing and Nevison did a very good job on that. But the harder tracks had a lot more balls. 'Mad Axeman', 'Let Sleeping Dogs Lie' sounded a bit too clean for my liking, it wasn't nasty enough. So the material on the new album will be a lot nastier. MSG go Motorhead or whatever!!!"

SG: "When do you start recording?"

CP: "In about three weeks. We're doing it in the Chateau in France where I did 'Long Live Rock 'n' Roll' with Rainbow. So that'll be good because we liked the drum sound there. If we start in the middle of April, it should be out in



*'There was a time when everybody was asking: 'was I joining Led Zeppelin, The Who, Status Quo?' all these bands you dream about. I haven't heard from any of them'*



the summer. There are no plans for live gigs at the moment but I imagine September, either here or in Japan. We'll concentrate on the two markets that have helped us."

SG: "Did you find it frustrating when people kept linking your name with other bands while you were still a member of MSG?"

CP: "There was a time, towards the end of last year, when I was working with Robert Plant when everybody was asking 'Is he joining Led Zep, The Who, Status Quo?' All these bands you sort of dream about. I haven't heard from any of them. Maybe there were a lot of drummers' vacancies last year and my name, because I was supposedly dissatisfied with MSG, was linked. That's nice and it doesn't hurt to have your name in the papers every week. At the same time it was a bit disconcerting for Michael, cos every week he'd ring up and go 'are you joining Status Quo?' and I'd have to tell him 'not as far as I know' and the next week it would be 'what is this I see about The Who?' Also working with Robert people naturally put two and two together and came up with Zeppelin. I don't know what the situation with Zeppelin is, I don't even know if they do."

SG: How much work did you do with Robert Plant?"

CP: "Initially I was going to do the whole album and then it became impossible to do that and MSG. I

had to make a choice, and since MSG are paying my wages it would be unfair for me to go 'shove it lads I'm going to work on this solo thing to make some money'. Although people seem to have given me the terrible reputation of being mercenary and only doing things for money, I actually turned all that down and said to Robert I'd do a couple of tracks and spend the rest of my time working with MSG. So I ended up doing two tracks."

SG: "What's the material like?"

CP: "ZEPPELIN — very much. We had a playback the other day and the tracks sound extremely impressive."

SG: "Who else is involved?"

CP: "I'm not going to tell you, that's down to Robert. I'm delighted with the way it turned out and the material."

SG: "Who's written the material?"

CP: "Robert and a few others. It's no good trying to ask me who else is on it coz until Robert does the interview it's his baby and I want him to tell you as opposed to me blowing all the goods. A lot of people have asked me and I haven't told anybody and I don't intend to tell anybody until Robert comes out with it."

SG: "Has it bothered you when you've got the tag of being mercenary?"

CP: "It bothered me when I saw a couple of letters from kids in the music papers. Whether it was sent in by kids or journalists trying to

stir the shit, we'll never know. But there were a couple of really nasty things that were totally untrue. . . I mean, I've been ripped off a bit in my career, a lot more than kids will ever dream about. They get the idea that I was just in it for the money because that was a quote I made jokingly once that I REGRET NOW. I just said it for a laugh and it was taken seriously. Everybody's in this business to make money, let's not kid ourselves, but at the same time I could have joined a lot of other bands — not necessarily the ones I talked about a minute ago. A lot of the other bands offered me a lot more money than MSG paid me. And if I was in it for the money I would have joined them but I didn't and I've stuck it out with MSG cos I believe in the band."

SG: "When you joined MSG did you think it might be time to start making some money from this business?"

CP: "Yes, because contrary to rumour, I didn't make any money out of Rainbow. For five years I worked very hard and made nothing. I still haven't received any money from record sales. I'm not bothered about it, but I get really pissed off when people say I'm just doing it for the money. OK, I drive a Ferrari, but I don't live in a mansion cos all of the money I get is in that car. My love in my life is a flash car. I don't dress flash and I don't go to clubs very often. It just so happens it's the most expensive car around. But that's just tough shit! I like bikes as well and I'll buy the best bike and that's where the money goes."

SG: "What's the attraction of a flash car?"

CP: "It's not just a flash car. It happens to be the best road car in the world, that's why I bought it. It's the closest thing I can get on the road to a racing car, cause that's my second love. But as soon as they see you in a Ferrari they automatically think of money, which is true. The reason I have a Ferrari is because the car happens to drive very fast, over 100mph, there's not many cars you can throw around corners. Not that I would dream of going 100mph in Britain — I only drive it at 70 — cos that's the law, know what I mean? And we've got to stick to the law haven't we?"

SG: "Are you actually making more money than you have done now you're with MSG?"

CP: "No, I'm not making more money than I've ever made. I don't get paid badly from MSG — it's not a fortune by any means. I'm OK, I've got enough money to buy my racing cars that's all. I'm not bothered about investing in business or mansions in the country, which most other rock people seem to want to buy. I like my racing cars — that's my only interest in life, that and my bikes. As long as I've got enough money to keep fuel in the car and get a new set of leathers every year that's good enough for me."

SG: "How long will you carry on drumming?"

CP: "Until I get pissed off with it, I mean Buddy Rich is about 63 now and he's still going on."

SG: "But can you see yourself at 63 going on the Johnny Carson Show?"

CP: "No, quite frankly. But it's the old cliché, if I don't enjoy it I'll knock it on the head. I'm too old to start racing now, I can still do long distance racing but not Formula One."

SG: "Is it likely you would want to go back into racing cars?"

CP: "Oh yeah. If I do get pissed off with the business I'll go back into racing in a small way."

SG: "How long have you been interested in bikes and cars?"

CP: "Since I was old enough to hold a bike up. Being in a band is very nice for all the perks you get. The limousines . . . well actually I don't travel in them . . . a lot of people like that sort of shit . . . First class air travel, nice hotels but you get bored. So you have to have another interest in life. Some people like race horses, diamonds . . . for me it's cars and bikes."

SG: "You had a race horse didn't you?"

CP: "I had an interest in one last year but I lost a fortune. I sold it and the f-cking thing won three weeks after. I don't think me and horses are a very good proposition!"

SG: "If you quit drumming would you want to get involved in any other side of the music business?"

CP: "No, I'd want out, totally. I'm not very proud of the music business although I'm in it. There's too many people that make a lot of money out of having no talent whatsoever. I'm talking about people like managers, not musicians. I've got a lot of respect for musicians. And I've seen quite a few ripped off something rotten. It's bound to leave its mark — especially the number of years I've been in the game. You see it come and go and I've been very fortunate to do quite well. The kids get ripped off as well. The amount of money they pay for seat prices, records, it's all got out of hand. There's too many stars in this game and it should get back to the grass roots of where it started. I've seen a lot of so called 'stars' treat kids as though they're dirt. I don't believe in that, it's the old cliché: the only reason you're where you are is because the kids put you there. It's only when stars get knocked down to size they realise 'Wrong — made a mistake'. But that's me harping on."

SG: "Do you think the business has become too commercialised?"

CP: "No, I just think people are beginning to lose sense of their values a bit, a little too full of themselves."

SG: "How long do you think you'll want to stay a part of it?"

CP: "That's difficult to say . . . but the years are getting numbered now. Maybe another three or four years and then I shall just go 'Bye' and that'll be that. Everyone will probably go 'Thank f-ck he's gone — it's about time.' I still don't think I've reached the top as far as my playing. I'm not by any means a top drummer (modest bastard!) but I'm getting there. I say three or four years but it might be 10. I ain't about to quit at the moment though."



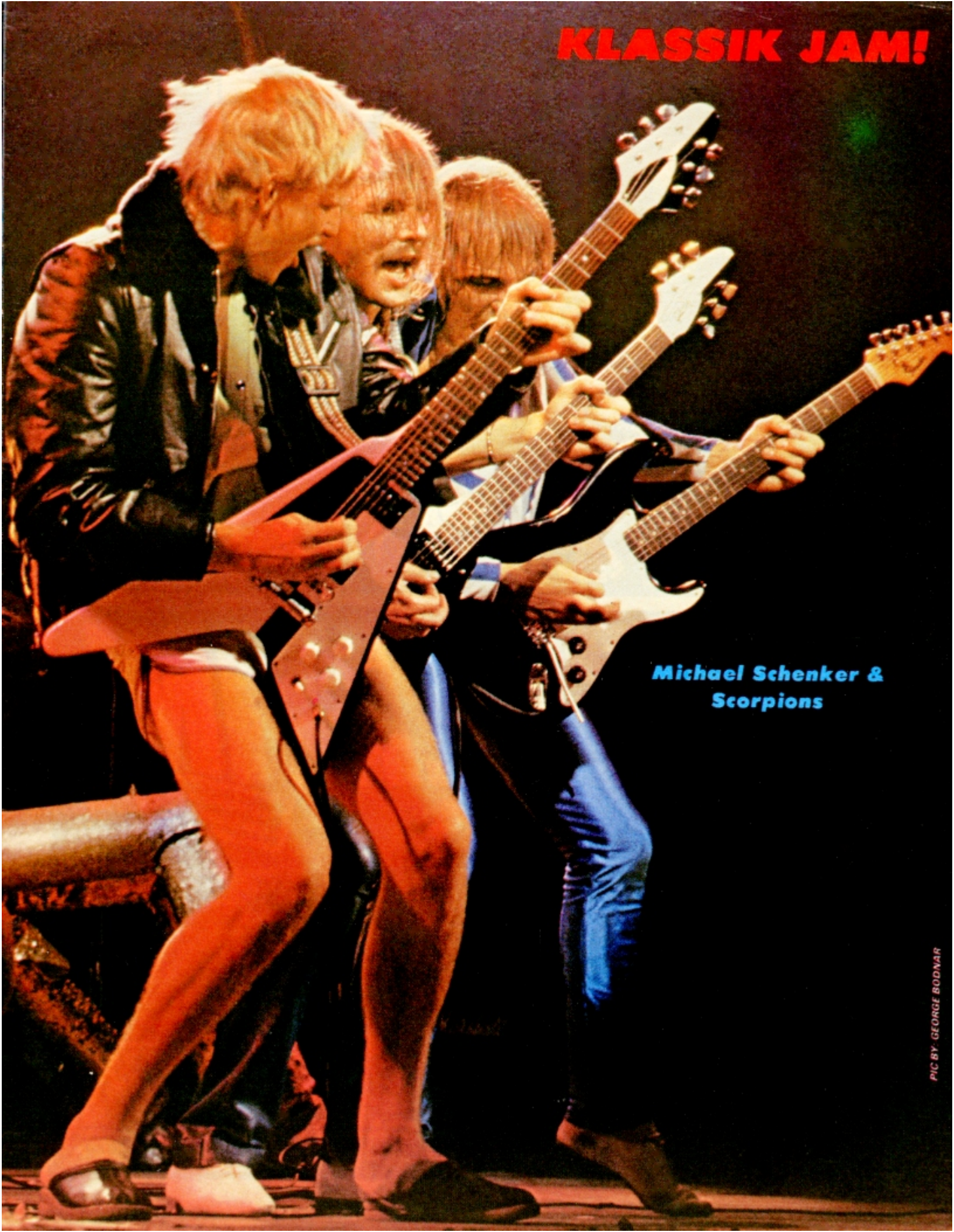




**COZY POWELL**



**KLASSIK JAM!**



**Michael Schenker &  
Scorpions**



FROM THE EDGE  
OF DARKNESS.....



COMING  
NEXT ISSUE

# NO CHEATIN'

'Spend The Night'  
The new single now available  
as a stunning picture disc.

When it comes to performing  
primal rock 'n' roll, Chrissie and  
Lindsay Hammond don't pull any  
punches.

Their debut UK album is 'Rock &  
Roll Women' and that's just what  
they are...

...and they look better than Lemmy!

Picture single 'Spend The Night' EPC A 11-1646  
Album 'Rock & Roll Women' EPC 85522  
Cassette EPC 40/85522



## CHEETAH

ROCK & ROLL WOMEN



Albert Productions



# SILVERWING'S 'PERSONAL KOLUMN'

COMING RIGHT at the finale of the signing binge that met the NWOBHM, Silverwing have remained something of an enigma outside their home town of Macclesfield. There they've spent the last couple of years losing and gaining members, entertaining schoolgirls, being lied to by A&R men and generally honing their flashbomb-fever hybrid of Van Halenesque posing and Kissoid metalpop to a cutting edge that'll

finally gain them the recognition that HM writers throughout the UK have long known they merit.

Meanwhile, as the majors home in for the chequebook kill, we give you a portrait in words and pix (on following page — and in colour!) nay a crash course intro, to the world of the mayhem merchants you just can't ignore no longer. Er .

NAME: Trevor Kirkpatrick (guitar lead)  
 DATE OF BIRTH: 31 May 1963  
 HAIR: It's fine thanks  
 EYES: Blueish  
 HEIGHT: Tallest in the band  
 FAVOURITE PERVERSION: 12-year-old Girls  
 SEX OBJECT: Sian Adey-Jones  
 INFLUENCE: Prince Charles  
 MOVIE CHOICE: Come Play With Me  
 BELOVED MUSO: Eddie Van Halen  
 WRITERS/BOOKS: T. S. Elliot — The Wasteland/Thomas Hardy — Poems  
 WORST EXPERIENCE: Riding in the Flashbomb Viva round London  
 PET HATE: People who drop my Strat  
 FAVE TV SHOW: OTT  
 SIZE OF THE PRIZE: How did ya know I'd won the pools?  
 IDEA OF PERFECT DATE: 25 December  
 DRUG ABUSE PREFERENCE: Treacle toffee  
 FAVE POLITICO: Maggie Thatcher (sic)  
 TROUSER DESIGN & COLOUR SCHEME: Charlie Chaplin's own design in black  
 AMBITION: To shoot 50 pigeons in one day  
 FAVE USA STATE: Delaware  
 SWEETEST DISEASE: Flashbomb fever  
 WORST JOB: Loading up the van after rehearsal  
 GROUP: Van Halen  
 SINGLE/ALBUM(S): Teddy Bears Picnic/Fair Warning — Van Halen  
 FAVOURITE EXERCISE: Multi-gym  
 FANTASY: To play on stage with Eddie Van Halen

NAME: Stephen Roberts (drums)  
 DATE OF BIRTH: 27 March 1966  
 HAIR: By Alison of Quartz  
 EYES: Well used  
 HEIGHT: Between 5 and 6 feet  
 FAVOURITE PERVERSION: Jumping up and down on eggs  
 SEX OBJECT: Claire Grogan  
 INFLUENCE: Kenny Jones  
 MOVIE CHOICE: Star Wars  
 BELOVED MUSO: Alex Van Halen  
 WRITERS/BOOKS: G. Barton, S. Robertson/Janet and John Book 1  
 WORST EXPERIENCE: Ross Halfin photo session  
 PET HATE: Smoking  
 FAVE TV SHOW: Grange Hill  
 SIZE OF THE PRIZE: I like the 2oz pots actually, preferably strawberry flavour  
 IDEA OF PERFECT DATE: Ross Halfin  
 DRUG ABUSE PREFERENCE: Smarties (up the nose)  
 FAVE POLITICO: Richard (CB0, C60, C90) Nixon  
 TROUSER DESIGN & COLOUR SCHEME: I'm willing to get into any trousers (as long as they are on Thereza Bazar)  
 AMBITION: To be on TOTP  
 FAVE US STATE: Hawaii  
 SWEETEST DISEASE: Flashbomb fever  
 WORST JOB: This interview  
 GROUP: Kiss  
 SINGLE/ALBUM(S): Pretty Woman/Kiss Alive II — Van Halen  
 FAVOURITE EXERCISE: (As a Trevor Francis fan I can only say) Headbutting  
 FANTASY: To be stuck in a lift with Farrah Fawcett

NAME: Alistair Terry (guitar)  
 DATE OF BIRTH: 1984  
 HAIR: Strawberry blonde  
 EYES: Bloodshot  
 HEIGHT: 3ft 6in without heels  
 FAVOURITE PERVERSION: Schoolgirls  
 SEX OBJECT: Victoria Principal  
 INFLUENCE: Harrison Ford  
 MOVIE CHOICE: Raiders Of The Lost Ark  
 BELOVED MUSO: Bill Nelson  
 WRITERS/BOOKS: C. S. Lewis/'Star Wars' by George Lucas  
 WORST EXPERIENCE: Getting caught  
 PET HATE: Dumb girls  
 FAVE TV SHOW: OTT  
 SIZE OF THE PRIZE: What?!!  
 IDEA OF PERFECT DATE: Thereza Bazar (Dollar)  
 DRUG ABUSE PREFERENCE: Irn Bru  
 FAVE POLITICO: Enoch Powell  
 TROUSER DESIGN & COLOUR SCHEME: Tight 'n' white  
 AMBITION: To be in 'Jackie'  
 FAVE US STATE: Illinois  
 SWEETEST DISEASE: Flashbomb fever  
 WORST JOB: Holding on to my ego against all odds  
 GROUP: Kiss  
 SINGLE/ALBUM(S): Dollar — 'Hand Held In Black And White'/Kiss — 'Alive II'  
 FAVOURITE EXERCISE: !!!  
 FANTASY: Stuck on a desert island with Thereza Bazar

NAME: David Roberts (bass)  
 DATE OF BIRTH: 30th March 2001  
 HAIR: Yes  
 EYES: Two  
 HEIGHT: Short  
 FAVOURITE PERVERSION: Too many to name  
 SEX OBJECT: Dave Lee Roth  
 INFLUENCE: Humphrey Bogart/Marlon Brando/James Dean  
 MOVIE CHOICE: Any schlock horror movies  
 BELOVED MUSO: Big John (Exploited)  
 WRITERS/BOOKS: Jack Kerouac/Ken Kesey/Tom Wolfe  
 WORST EXPERIENCE: This interview with Kerrang!  
 PET HATE: Serious people  
 FAVE TV SHOW: Star Trek  
 SIZE OF THE PRIZE: Imagine the Empire State Building  
 IDEA OF A PERFECT DATE: Farrah Fawcett Majors  
 DRUG ABUSE PREFERENCE: Haliborange  
 FAVE POLITICO: Karl Marx  
 TROUSER DESIGN & COLOUR SCHEME: Next year's thing  
 AMBITION: To headline Madison Square Gardens  
 FAVE USA STATE: California  
 SWEETEST DISEASE: Flashbomb fever  
 WORST JOB: Any work  
 GROUP: Kiss/Van Halen  
 SINGLE/ALBUM(S): Gary Glitter — 'Hello, I'm Back Again'/Kiss — 'Alive II'  
 FAVOURITE EXERCISE: Push ups!!!  
 FANTASY: To play soccer for West Ham United and England



# SILVERWING



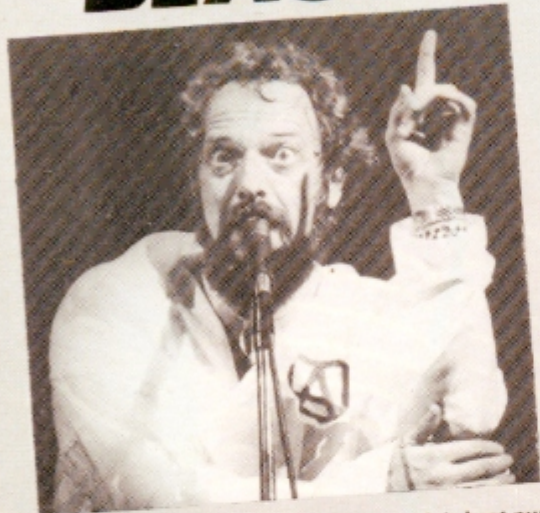


JOAN JETT





## TULL'S TAME BEAST



**JETHRO TULL**  
 'The Broadsword And The Beast'  
 (Chrysalis CDL 1380)  
 I'VE NEVER been able to get to grips with Jethro Tull. All that folk music and what-have-you. So I approached this latest offering from Ian Anderson's mob with more than a little scepticism.

An elfin Tull leering malevolently from the cover surrounded by Tolkienesque hieroglyphics didn't exactly do much to allay my fears. But, with former Yardbird Paul Samwell-Smith at the production boards (a departure for the normally self-produced Tull) the folk element is played right down and the harder side of the group's music becomes apparent. Nothing on this album could be realistically termed heavy metal but it slips into a broad based hard rock niche quite happily.

'Beastie', the opening track, comes on good and hard and is

easily the side's best number. The rest of the songs don't quite match up to the power of this strange ditty to secret fears.

With 'Broadsword' Anderson unfolds a 'Sword & Sorcery' epic and is duly given the full Cecil B. deMille production job by Samwell-Smith. This side closes with a silly slice of hokum called 'Cheerio', basically just an excuse to play some flute (and why not?). In between are the romantic 'Pussy Willow' and 'Sealdriver' and the slightly menacing 'Watching Me, Watching You'. I've got no sour words for any of them. They are ignorable, easy-listening or moving, emotional pieces of composition depending on how much attention you are prepared to give.

If you're a fan, buy it, it may have some pleasant surprises. If, like me, you're not, borrow it from someone who is. You might be surprised too. **DAVE DICKSON**

**SARACEN 'Heroes, Saints And Fools'**  
 (Nucleus Records MPRGR 492).  
 POMP ROCK was never my cup of tea, but as it's not going to go away I'd rather listen to British pomp rock than the bland, over-rated American version which is, after all, only beefed up chamber music played by people who'd probably be bank clerks if they never became musicians. Fortunately, most British bands are a bit more down to earth and don't go in for white trousers and satin shirts in the same way Styx and Kansas do.

Posing no serious threat to Magnum, who are the only pomp band worth listening to, Saracen have all the ingredients required but have unfortunately been reading the wrong recipe book.

Opening with Richard Lowe's swirling keyboards and a punchy bass line, 'Crusader' is the poor man's 'Beyond The Realms Of Death', lurching back and forth between heavy metal and pointless synthesiser excursions like a demented metronome. Continuing the debacle, 'Rock Of Ages' is a straight combination of Iron

Maiden's 'Transylvania' and an Irish jig. Original, if nothing else.

The only slightly outstanding track is the lengthy 'Ready To Fly' the album's only straightforward rocker and, it's hard to see why, when they can write songs like this, they bother trying to emulate bands the world would be better without. Like I said earlier, pomp rock does nothing for me, so maybe you should make your own judgments or better still, listen to Magnum instead. **GEOFF BANKS**

**NIGHTWING**  
 'Black Summer'  
 (Gull Records GULP 1036)

NIGHTWING are a new one on me but this is blistering! A four man band who hail from Ellesmere Port, they've jammed this piece of vinyl mayhem with enough goodies to keep the average headbanger satisfied for at least a week!

Side one opens with a stuttering, brain-curdling riff and some gutsy vocals on 'Overnight Sensation'. 'Bird Has Flown' brings the tempo down slightly before the riffing soars back in with 'Carry On', a song geared toward the American AOR market. The side closes with the album's only disappointing track, 'Long Hard Road'. Pomp rock just seems out of place next to the other little gems.

'Searching', which begins the second side, is a pleasant, catchy number. Single material definitely. No tedious extended solos, just a tasty little AM rocker. 'Evil Woman' (Good title, huh?) brings Alec Johnson's axework to the fore and, though the lyrics are suitably clichéd, it's the guitar that counts and, believe me, it's hot! The title track is a much more restrained affair but there is a tendency for the keyboards to override the rest of the instruments and lead the number away from heavy dangerously close to pomp again. Fortunately, a timely

vocal intervention saves the occasion. Final track and we're back to the lumbering bass from where Nightwing obviously operate best.

This group, on the strength of this, deserve to be huge. It manages to combine some of the best things in metal: superb guitar, solid rhythm section, intelligent (and audible) lyrics and some nice keyboard embellishments, without veering into self-indulgence. Even the cover is great.

A package well worth forking over your pennies to. Watch out for Nightwing; this could be the start of something big. **DAVE DICKSON**.

**TRUST**  
 'Savage'  
 (Epic EPC 85546)

TRUST — HUH! I don't trust this lot further than I can throw them. Reviewing 'Savage' is a difficult task because there are two facets of these Parisian Powermetalers. I'll lay my cards on the table right at the beginning — I am a huge (make that double huge!) fan of Trust music, brimming as it does on all of the band's three albums with vitality, originality, melody and power (the four key words to hard rock success). 'Savage' will delight all with its relentlessly original boogie dynamics. This is the first facet of Trust.

Facet two. However hard you try to be impartial when reviewing, if you happen to know the individuals involved you are bound to have your verdict moulded (unwittingly perhaps) by their characters. I've met Trust and they are extremely nasty people — apparently uninterested in any fan of the band (bassist Vivi excepted), and this unfortunate experience has marred my taste for their music.

I can handle this (just) by succumbing to the sheer brilliance of 'Savage' — the English version of 'Marche Du Creve', containing an

**NIGHTWING: deserve to be huge**





infinitely more palatable translation of Bernard Bonvoisin's original French texts than the first UK release. From the opening rhythms of 'The Big Illusion' through to the final blues strumming of 'Your Final Gig', the best of the numerous musical tributes to Bon Scott, 'Savage' displays absolute excellence in controlled mayhem — not a riff or a solo wasted anywhere and those famous heartfelt lyrics with so much more meaning than typical macho crap.

Yet wait one moment. Monsieur Bernard Bonvoisin has set himself on a sloganeering platform of no compromises. When I tell you that the original French album has an extra number, 'Misery', castigating England politically and socially, and this track is omitted from the English version solely to enhance Trust's chances of making it here, then Bonvoisin's stance is rendered null and void. Trust have given in to what they claim to stand against and 'Savage' is about as ferocious as a dog with no teeth.

The music's incredible, the morals stink. Can we still talk about morals in music?

HOWARD JOHNSON

# EYES RIGHT!

## RAINBOW

'Straight Between The Eyes' (Polydor 5056)

RAINBOW ARE without doubt heavy metal's greatest phenomenon, and dare I say it, enigma. Which other heavy band could undergo such an almighty shift in direction from the overblown and altogether monumental sound of 'Rising' to the classy heavy pop of 'Difficult To Cure' and still maintain the respect of every denimed punter? I'd wager on that number being low — very low. I too have found much pleasure in the varied styles which Ritchie has followed (bar the infinitely tedious 'Down To Earth') and upon being treated to an earful of the single 'Stone Cold' from 'Straight Between The Eyes', I knew the man in black had done it yet again. 'Stone Cold' is a

tower of controlled emotion and power, so Foreignerish — so excellent.

You might be rapidly reaching the verdict that 'Straight Between The Eyes' is American made, and aimed, yet this isn't by any means the whole case, for while the song structures of numbers such as 'Power' (in which Jo Lynn Turner excels, running in line with Foreigner's Lou Gramm all the way) and 'MISS-mistreated' are melody rather than riff based, Blackmore's playing and the spacious keyboards of new recruit David Rosenthal are so steeped in Rainbow's traditional sound that the UK sound is still apparent.

All in all, this makes for an extremely interesting and satisfying conglomeration of diverse influential drawing

points, which might easily have seen Rainbow falling on their backsides between two musical stools, but in fact sees the band grabbing the best of both worlds on an album which will certainly produce their biggest worldwide sales figures to date. 'Straight Between The Eyes' will crack the American market wide open for Rainbow.

Grudges are few, and far between but it is interesting to note that the band's favourite number, 'Tite Squeeze', also happens to be the one track which goes nowhere, and does nothing. I am actually trying to find something to knock to keep my critical faculties in order, and the truth of the matter is that of the Purple offshoot bands Rainbow are definitely the most exciting, innovative and simply the best. HOWARD JOHNSON

## IMPORTS

### HEAVY METAL ARMY: '1' (Nexus K28 p — 191) — Japan

Heavy Metal Army is a conglomeration of musicians from various half-known Japanese hard rock bands who are obviously taking another shot at success. Probably the best known member of the band is vocalist John Patterson, formerly of the excellent Jap keyboard rock band Mariner, and he turns in his usual fine performance on '1'.

The problem though is the songs are not strong enough throughout to make the album a definite purchase. The style of 'HMA' is sound enough — hard guitars with technically excellent solos, supported by layer upon layer of keyboards — yet only half of the album's cuts are worth a listen. The two opening numbers, 'Heavy Metal Army' and 'Yes Or No' are both excellent, but don't be fooled!

### STREETHEART: 'Streetheart' (Capitol ST 6491 — Canada)

All very confusing, but this is Streetheart's fourth LP (I believe). Famous so far for three goodish Atlantic releases in native Canada and for spurning Paul Dean, leader of Canada's biggest (and best) group Loverboy, this album might be the one to break 'em big Stateside. The concepts are very much Loverboy filched — throbbing bass, twiddly keyboards, hard riffing and all iced up by fine Kenny Shields

vocals.

First track, 'Don't Keep Me Waiting' is five star material and the rest of the album comes a close second. I look forward to more activity.

### VANDALE: 'Schandale' (Papagayo PAPT 3621 — Holland)

This isn't a party game, but can you say

'Geitewollesokkerockers' quickly? Thought not! When translated from Dutch it means 'Goats wool socks rockers'. It's a track title from the debut album by Vandale, who sing all their number in the native tongue.

Candidates for the asylum?

Maybe, but Vandale can deliver the goods and the language barrier becomes immaterial when you hear some of the riffs, solos and pure, unadulterated songs which these five boys come up with. HOWARD JOHNSON

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# RAINBOW

# RAINBOW

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INCLUDES THE HIT SINGLE  
**'STONE COLD'**

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# THE RAINBOW STORY



OVER THE next three issues Kerrang! takes an in depth look at Rainbow, tracing the band's development in words and pictures. Exclusive interviews, an album to album history and a picture biography help fill in the gaps in the complex Rainbow story. This week an EXCLUSIVE Ritchie Blackmore interview by DANTE BONUTTO and Part 1 of The Rainbow History.

**W**ITH personnel toing and froing at a steady rate of knots, the achievements of Rainbow on a purely musical level are often overlooked. Peering through the mud dispatched with regularity by the ever-swelling ranks of ex-band members, however, it soon becomes clear that change, however drastic, has usually been for the better. The fact no two studio LPs have been recorded by the same line-up has inevitably made a natural album-to-album progression that much harder. But, despite chops and changes, developed the band has with the new blood transfusions keeping live performances fresh and spontaneous (meaning shows veer wildly between the good and

the bad) and the quota of new ideas consistently high.

With the arrival of Roger Glover as producer and bassist in 1979, a watershed in Rainbow's history, the direction became at once more commercial and more clearly charted. The recording of 'Down To Earth' and, more specifically, the Ballard-penned 'Since You Been Gone' put an end to cultish appeal and, in financial terms, made the future of the band considerably more secure.

For some, equating speed with power and chart status with sellout, this was sacrilege. The Rainbow's end with not a crock of gold in sight. Would Ritchie really play 'Since You Been Gone' live? The

answer, of course, was yes and not only that but the shift away from the sombre, sultry heaviness of 'Rainbow Rising', rather than being a temporary hiccup, was continued firstly on 'Difficult To Cure' and now on the new 'Straight Between The Eyes', a title recalling the way an exultant Jeff Beck first described Hendrix to Blackmore.

While 'DTC' could have stood a little more of the man in black and a little less of Airey, his rather dated keyboards being the album's weak link, 'SBTE', recorded digitally (no less) at a studio just outside Montreal with his replacement David Rosenthal, is more balanced — a fine blend of the commercial, the aggressive and the epic, reflecting

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# THE RAINBOW STORY

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a rare new harmony within the band. Rising to the demands of a tight song structure, Blackmore now favours a more concise approach; one that tailors itself to the requirements of each individual song, while Joe Lynn Turner too has improved his performance. Though far from dry-throated on 'DTC', his voice now has an added strength and depth, be he beating his chest on the uptempo strutters ('Power', 'Rock Fever') or sweeping up the pieces of a broken heart ('Stone Cold', 'Tearin' Out My Heart').

What British fans will make of the album remains to be seen, though the fact that Rainbow have no plans to play here before April '83 may sour the judgment of a few. In America, however, a strengthening of their position looks certain. Already the band can draw crowds of 20,000 in major cities like Los Angeles and Chicago but it's in the smaller towns on the circuit that they aren't venture out of the 3,000 seaters. In this respect, 'SBTE' may help them move up a notch though to label it a dollar-hungry compromise would be wide of the mark. An acknowledgement of the importance of the American market coupled with, at 36, a natural mellowing of approach from Blackmore is a more accurate description.

"I used to play a million notes a second when I was 18, 20, and I found that I wasn't going anywhere. There was no fulfilment. Now I find I deliberately slow myself down; so much so that it's difficult to play fast. The other night I was playing at my fastest and found it a strain, but I know that's what kids want to see. The latest craze is who's the fastest."

**T**HE muzak-filled bar of New York's Mayflower Hotel is a long way removed from a Santa Fe saloon but, clad naturally in black and sitting by choice with his back to the wall, Ritchie Blackmore has all the quiet presence of the hired gun. While Joe Lynn Turner will happily remove the back legs from a donkey on the subject of your choice, expansive arm movements now and then betraying his Latin roots, Blackmore makes few sudden gestures and in a tone almost conspiratorial establishes himself as a master of the understated phrase.

"I played quite well, is the succinct pronouncement on his own contribution to 'SBTE', the result of 25 years experience, but to stand back and marvel at his modesty would be shortsighted. To provoke and entertain an audience onstage necessarily requires a sizeable ego and high self-esteem — clearly traces of the 'Spotlight Kid' are present. But with Blackmore the aforementioned qualities are to some extent balanced both by a fierce self-criticism and a longstanding pessimistic streak reflected tongue-in-cheekily in his fleeting appearance as Death, the Grim Reaper, in a promotional video for 'Death Alley Driver', the most energetic number on the new LP.

"Oh, yeah, I'm a real doom merchant," he confirms. "Mr happy, you know, Roger (Glover) always looks for the good in people but I always look for the bad."

Even pessimists can enjoy themselves, however, and it's clear that at present Blackmore is content and feeling considerably more fulfilled than in the days of 'Rainbow Rising'.

"I was very angry at that time and I just wanted to get something out of my system. But by the time I got to 'Long Live Rock 'n' Roll' it had all gone and I suddenly thought where do I go from here?"

"I guess the older you become the more you get into melodies. I can't stand just knocking out three chords, the AC/DC effect, that doesn't move me at all, which is no reflection on them. I'm classically orientated; a good strong melody with a strong metal feel is my ultimate aim and it's difficult because rock 'n' roll is limited usually to three or four chords so they're all you've got to produce different melodies. It can be done but when I was in Britain a couple of weeks ago a lot of the HM I heard was just a racket. There was no thought behind it, it was just a case of turning up the amps. It seems popular,



though, which is good because if I thought reggae was in I'd probably give up. I can't stand reggae."

Not surprisingly, there are no chopped rhythms on the current LP, which both Blackmore and Glover agree was remarkably easy to record. Having examined a few songs by Russ Ballard and Brian Moran (of 'Magic' fame) and found none of them suitable, the band simply went ahead with their own ideas and had most of the work done in five weeks. A far cry from the recording of 'Down To Earth', an album put together by what many still regard as the definitive Rainbow line-up. Ritchie disagrees.

"I think anyone who says that was the best line-up must have been in the band then and isn't in the band now. Personally, I don't particularly like 'Down To Earth', 'Difficult To Cure' and this one are my favourites. I like 'All Night Long', that particular track, and 'Since You Been Gone' as well, but there are tracks on there that were done under strained conditions to say the least. I liked the environment we were doing it in, a French castle, but the actual personnel were really grating on each other's nerves.

"What I liked about this new album was that could come up with a couple of chords that thought were valid and Joe would come out with a whole tune and brilliant words. He's a great lyricist as well as a great singer. It was so easy compared to what I was used to which was like pulling teeth. Ronnie (Dio) was good at producing lyrics and coming up with tunes, I could give him a vague melody and he'd know what I wanted, but after he left things went a bit sour. Roger had to write all the lyrics and I'd have to come up with an exact tune, there was no giving on the part of the singer. Whereas with Joe it's like a breath of fresh air."

**T**HE recording of 'Difficult To Cure' track 'No Release' highlighted the different approaches of Bonnet and Turner precisely.

"I'd written the music to it and I said, well, it's just a blues. It's up to the singer what he does. I could go into what Graham said but I won't. Then Joe came along and went 'oh, yeah, I'll sing that' and came up with his own tune. It was great, it just worked straight away. I still don't like the tune particularly, it's all right, but he did a great job with a bit of a throwaway song."

On the next British tour the band will invoke the spirit of their stage-spanning rainbow by returning to an elaborate stage production (giant mechanical eyes that presumably swivel and illuminate would seem to be one idea), a marked contrast to the sparse use of effects on the last UK dates. While Ritchie feels that keeping things simple was the right decision, a reflection of the poor economic climate and the resultant no-frills mentality of the audience, he wasn't overly pleased with the tour as a whole.

"I know he'll forgive me for saying this, but Joe was still into a bit of a cabaret type act. I had to pull him one night and say you don't do that in Britain, you don't jump around the stage and go crazy, because if you do the kids won't believe what you're singing. I tried to quieten him down which I did after the third date."

But if it wasn't one thing it was another. With Joe in check, the technical gremlins began to work their mischief causing all manner of mishap in Leeds.

"If someone who's paid money to see us is stuck behind a pillar or the PA system I get really annoyed, crazy, and when we opened up at that gig all I could see was pillars and the sound system. I went 'this is f---ing awful' 'cos I can't hide how I feel, I can't say 'Ah, well, it's just another show lads', and then the guitar amplifier blew up so I walked offstage in a huff. Suddenly, Bobby's drumskin went and he walked off as well, leaving Don and Roger playing and Joe singing away."

This mass exit and a poor acoustic in Edinburgh aside, however, it wasn't until London, never a happy hunting ground for Rainbow, that disaster finally struck. The first gig at Hammersmith was OK, excellent in fact, but the second proved a comedy of errors with all jokes squarely on the band.



"I don't know what it is with London, especially Hammersmith, but I try so hard to please that I go up my own arse. I blow it. So I'm beginning to think maybe I shouldn't play there and Wembley was exactly the same. I'm one of those people that instead of dying a death politely thinks, OK, we're not going down well, let's really make ourselves awful, and I'll play very badly. I don't know why to this day but it always seems to come out in London."

Part of the reason is probably that the music press, who've given Rainbow a bit of a hard time of late, are essentially London based. Even onstage Ritchie's aware of their presence.

"I can mentally see them writing their little reviews going 'oh this is f-king awful, it's so boring', and I can't concentrate on what I'm playing. Yet the kid in the front row is saying 'come on, yeah' and I feel obligated to him, but the next second I'm back into the mental picture of the review which I shouldn't be. But then most musicians have taken up an instrument because they're sensitive, I know I did when I was 11. I took up the guitar because I was moody, highly strung and wanted attention, so I suppose that when you come in for bad reviews it hits you. I certainly live with it, it stays there."

"The problem with Rainbow, though, is having so many ex-members. These ex-members have journalist friends so, without mentioning names, it can't be helped that we have a lot of enemies in the press."

**L**IVING in the States since 1975, Ritchie is impressed neither by its HM acts or its instant high-tech culture, but in Long Island, just beyond New York City where he now lives with wife Amy, he's found something of a retreat. "Almost like Britain 10 years ago," he describes it warmly, clearly nursing a soft spot for his native shores, which begs the question why he moved away in the first place.

"Well, my accountant advised me to come here for tax purposes," he replies frankly, "and then I

fell in love with an American gypsy girl who was an opera singer and we lived together for a year on the beach near Malibu. It was rather chaotic because she was just embarking on a career in rock and she thought that I could help her but I couldn't. So that didn't work and we fell apart, a split that took me years and years to get over — it was the romance of my life."

"I was so heartbroken that I thought, well, rather than go back to Britain I'll stay in Hollywood and lose myself because it's easy to be on your own there. If you're suffering from a broken heart and all this business you can just go out and have a party with the friends, it's all very plastic. Anywhere else, I think I'd have done myself in. So I stayed in Hollywood for three years after that and at Christmas time, rather than thinking of this girl I'd broken up with, I'd just lose myself in endless parties, orgies or whatever."

In 1977, however, tired of this superficiality, he decided to move. Long Island naturally was his final stop but first he spent a year in Connecticut, a place that proved entirely unsuitable on aesthetic grounds.

"You know, I've never seen so many ugly girls in all my life. Most of the people there are accountants and lawyers, so maybe they just don't have good looking kids. I'm not sure. But Bobby noticed it too because he used to play up there."

In Long Island the scenery's presumably more pleasant but, from a creative point of view, not as stimulating as the English environment. Missing the high quality of music, theme, background and otherwise, on the BBC and ITV, Ritchie admits that as a guitarist the US has probably affected him for the worse.

"If you watch 'Hawaii Five-O' and 'Charlie's Angels' it's the same band playing all the time. They don't know who or what they're writing for, it just gets slotted in. But in Britain you've got 'The Avengers' and even something like 'Benny Hill' I used to get a lot of ideas from those programmes but I'm not exposed to them any more which I miss a lot. Channel 13 does have a lot of British pro-

grammes so I try to tune into that but it's a little bit too highbrow sometimes. It goes from one extreme to the other. You either see Archie Bunker or 'Othello'."

**P**ROBABLY the first thing you notice about American TV is the volume. From the lures of the quiz show presenters to the obligatory Sunday soap-boxing — it's LOUD!

"I think that's one of the reasons why there's so much violence here. Half an hour of being shouted at by Archie Bunker is enough to make anyone walk away from the TV crazy. Though, having said that, America does have a lot of good things going for it. At least it's not in such a depressing state as Britain. When I was over there recently the hostility I felt at the (London) Marquee was incredible. I felt I wasn't dressed the same as the others and that I was going to be involved in some sort of fight."

"I watched this guy playing pinball and he was kicking the machine and shaking it. I thought he was about to do some karate chops on it and break it up altogether. It's very uncomfortable being around that kind of situation because everybody's destitute. I have my family there and I feel very sorry for them. I do as much as I can but it's in a bad way."

Too right, and it's clear that no political party has a ready solution. Desperation is now ingrained, a way of life.

"Well, I think they should have left Ted Heath in charge. When he brought in that three-day week the country should have gone along with it. I was always a Conservative and I think Margaret Thatcher is doing OK but it'll take a long time to get things going, maybe another couple of years."

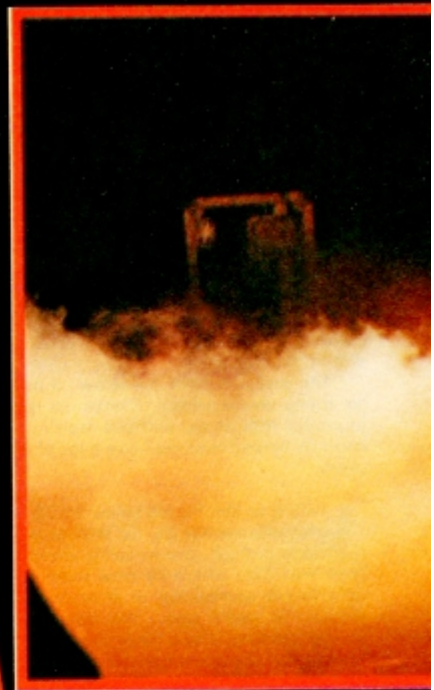
In a perverse way the current recession can be seen as a shot in the arm for rock'n'roll in that more and more kids are taking to bands as the only viable

**Colour spread overleaf:**

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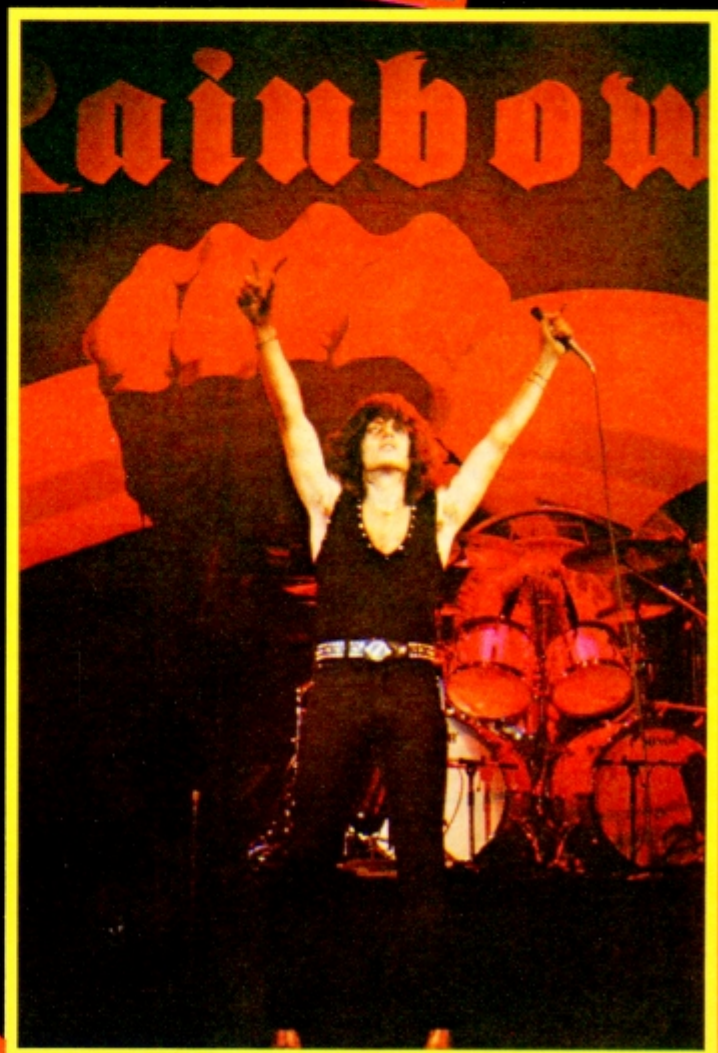






PICS BY: DAVE HYATT





PIC BY: ROSS HALFIN



## THE RAINBOW STORY

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outlet for their time and energy. What this trend is unlikely to provide, however, are musicians of the calibre of David Rosenthal. One of a rare breed, and still only 21, he's a musician with a thorough grounding in the classics who still retains the ability to emote rock'n'roll.

"I had a lot of people come to the auditions, recalls Ritchie, "and while most of them had the rock'n'roll thing off they couldn't play any classically orientated piece on their own. However, I was given this tape by a friend, it was a piece by Liszt performed at a recital at the Boston University of Music. I said this guy is far too good for us, he'll probably be a musical snob, but after I'd auditioned everybody I could find I invited him down and he played in such a brilliant way that I asked him to join. He didn't care that he wasn't taking a solo or doing an intro, he was so sick of playing Liszt and Bach that he was just happy to be part of a rock'n'roll song."

Although he doesn't play, keyboards are in fact Ritchie's favourite instrument. At home his record collection is dominated by the likes of Tomita and Wendy Carlos as well as the classical works of Bach and Handel.

"I never listen to guitarists though the guy that just died, Randy Rhoads, he was good and there's quite a few others. Randy Hansen, Pat Thrall and the Van Halen guy is good on his harmonics though, funnily enough, if you want to hear harmonics listen to Harvey Mandell. I'm impressed by all of them but I can't wait to take the needle off and put on something that will please and fulfill me. I find guitarists don't do that."

**O**N the question of why Airey split with the band, however, Ritchie isn't quite so forthcoming, hinting for an instant with a half smile and a "you know why" before delivering the standard "musical differences" response. Indeed, while former colleagues continue to have their say, he remains very much the calm at the centre of the storm, refusing to rise to some very tempting bait.

"It would be very easy for me to slag off everybody that's been in the band but it's a form of discipline not to. I do slag them off to my best friends but I try not to to the press. Besides, there's never anything personal involved when I change personnel. If I had someone in the band who was a brilliant player I'd go 'anything you want, name it', of course I'd be Mr nice guy. But as soon as someone doesn't deliver the goods I go 'look, you're not doing it right, what are you going to do?' and if they become snotty I go 'hey, on your bike, that's it' and it's always better for that person's career to say that he's left."

How durable the present line-up will prove remains to be seen, but if further change does occur it shouldn't stop the band completing an extensive touring schedule that kicks off with Canadian/American dates in May. From there they travel to Germany for a one-off TV show, then it's back to the States before visits to Japan, Europe and possibly South America in December or January.

British fans, however, will just have to console themselves with the album, making sure they're not fooled by the track 'Miss Mistreated' that, despite the title, has no connection with the old Purple classic.

"Well it's to avoid confusion that the 'Miss' is written three times bigger than the 'mistreated', but I expect we'll have someone who shall remain nameless coming up to us saying 'I wrote that song!'"

**NEXT ISSUE: Bassist Roger Glover and vocalist Joe Lynn Turner talks exclusively to Kerrang! DON'T MISS IT!**

## RAINBOW'S

# HISTORY PART ONE

**T** WAS Sounds' young Geoff Barton who first lifted the sound effect **KERRANG!** out of the comic books and into the world of metal reportage. The date was Nov 1977 and he'd been covering a Rainbow tour. Since then **Kerrang!** has become our only successful colour rock magazine and Blackmore was suitably honoured as Best Guitarist in the first readers poll.

So in this issue and the next two, we're going to try and track the lengthy career of Blackmore's Rainbow, a group who have been consistently successful despite

making their way through umpteen different line-ups and over 16 different members (we're sticking to those who stayed long enough to have their photos taken!) These changes are now an accepted part of Rainbow and they stem (in part at least) from the dissatisfaction Ritchie often expresses about much of his studio work. In fact, it was similar misgivings about his role in Deep Purple that led to the eventual formation of Rainbow. But it was two other members of the band who unwittingly set the ball rolling almost 10 years ago.

### By Simon Robinson

**D**URING 1972 Deep Purple made a total of four American tours, designed both to replace earlier cancellations and promote 'Machine Head' — the album that finally brought them the success they deserved.

On the first of these tours, during a night off, Roger Glover and Ian Paice happened to catch a show by a local New York group called Elf. Both Glover and Paice were impressed with what they later described as the "good-time basic boogie" music the band performed. After the set they introduced themselves to Elf and offered to help the group out, primarily by producing an album for them.

So it was that in April, after the second US tour, Glover and Paice disappeared into a studio in Georgia with Elf. The results were good enough to secure a deal with Epic Records who issued the album, called simply 'Elf'. Shortly after it came out their singer, Ronald Padavona changed his name to the more widely known Ronnie Dio.

Glover and Paice used their influence to get Elf onto many of the support dates of the remaining Deep Purple tours that year, and it was probably at this time that Ronnie Dio first came to Ritchie Blackmore's attention.

However, the progress of the group was halted during 1973: Deep Purple lost Ian Gillan and Roger Glover (who went into full time production work), and Elf too had some personnel changes which resulted in them expanding to a five piece consisting of: Ronnie Dio — vocals; Micky Lee Soule — keyboards; Steve Edwards — guitar; Gary Driscoll — drums; Craig Gruber — bass.

However, neither Purple or Glover abandoned them and Elf eventually came to Britain early in 1974 to enable Glover to produce their second album, and get them signed to Purple Records in Britain. This second LP titled 'Carolina County Ball' ('LA 59' in America) came out in March that year

and interestingly has a track on it titled 'Rainbow'.

Elf continued to tour with Deep Purple and so it was they had the unenviable task of supporting Purple's massive 1974 UK tour. Despite Blackmore's unusual gesture of recommending the band in several interviews, Elf didn't really make much impact.

By the end of 1974 Deep Purple were over in Germany working on the 'Stormbringer' album. Blackmore was keen to record an old Quatermass song 'Black Sheep Of The Family' but the rest of the group felt that Purple's days of doing cover versions had ended back in 1969 with Donovan's 'Lalena' and rejected the idea.

Undeterred by this, and unhappy with the somewhat funky approach that had crept in on 'Stormbringer', Blackmore decided to do the song anyway and issue it as a solo single. Back in the States for a final burst of dates before Christmas, he seized the chance of a few days break from gigs to get into the studio and do the single.

Lacking a vocalist and needing some lyrics for a B-side, he approached Ronnie Dio: "He told me he had to go into the studio in a couple of days to lay down a track, and asked me if I could write a lyric for him by the following day!" That lyric was "Sixteenth Century Greensleeves". The two tracks were duly laid down by Ritchie with the help of Ronnie Dio and a few other friends including Hugh McDowell and Matthew Fischer. He discovered that he and Ronnie had a lot in common musically and, after a while, decided to do an album that would allow him to get off his chest the ideas he hadn't been able to use on 'Stormbringer'.

Meanwhile, Ronnie returned to Elf who, now a six-piece with the addition of percussionist Mark Nauseef, were back in Britain to lay down tracks for their third album, taped in January 1975 and produced once more by Roger Glover. The result was 'Trying To Burn The Sun', an excellent album by







**Ronnie Dio (above), the problematical rainbow (centre), Jimmy Bain (right)**

any standards, after which Ritchie and Elf departed for Musicland Studios in Germany where they stayed during February and into March recording Blackmore's LP. He was tied to a tight schedule for Purple had a European tour beginning in March. As things turned out the tour — documented on the live album 'Made In Europe' — proved to be Ritchie's last with Deep Purple.

He decided he wanted to leave as soon as his album was finished, and though he only told his manager, both the rest of the group, and indeed the audiences, could tell that something was wrong. Blackmore's playing, though as brilliant as ever, seemed at odds with the group. Material he'd just taped for his album kept creeping into the act, causing the others to wonder what was going on. After the last show in Paris on April 7 he called it a day.

Confusion reigned for the next two months but once Deep Purple had got over their surprise and decided not to call it a day, they agreed not to make any statements to the press until they'd picked a new guitarist. This they did in May, signing a young American called Tommy Bolin. The announcements came on June 1 — Ritchie Blackmore was to head a new group called Rainbow, the full line-up of which was:

**Ritchie Blackmore — guitar; Ronnie Dio — vocals; Craig Gruber — bass; Micky Lee Soule — keyboards; Gary Driscoll — drums RAINBOW Mk One**

**T**HE name Rainbow had been taken from an American club which Ritchie frequented, but this first line-up never played a single live concert. "We'll probably tear the band apart, throw a few people out, you know the scene!" joked Ritchie in July, and Gruber, reportedly unhappy at the way the Elf had ceased to exist, quit. He was soon followed by both Driscoll and Lee Soule, and it be-

came clear that Ritchie and Ronnie had decided to form a new band around their writing partnership.

In August the first replacement appeared in the shape of ex-Harlot bassist Jimmy Bain, who Ronnie had seen at London's Marquee club. That same month, the long-awaited album appeared.

After everything that had been sacrificed to get it out, Ritchie Blackmore's Rainbow was something of a disappointment. Most people expected or hoped for the killer guitar album that would finally close the mouths of Blackmore's critics once and for all. This wasn't it.

Instead Ritchie chose to produce an album that played down the solo aspect as much as possible and established Rainbow as a band instead. Some of the tracks are undeniably Purplesque and Ritchie later said that he had made the album as much to prove to himself that he could do it on his own as anything else. What is showcased is the gentler side of Blackmore's playing, something that had rarely been exploited in Deep Purple. Tracks like 'Catch The Rainbow' and 'Temple Of The King', although undoubtedly inspired by some of Hendrix's quieter moments, are superb — feeling like this just can't be copied from anyone.

While we were trying to fathom the album, the Rainbow trio had returned to LA to audition drummers. Ritchie was searching for the sound that Beck had achieved on his old albums. Auditions were simple — Blackmore set up a riff and the drummer had to keep up! Eventually Ritchie gave up, and contacted Beck's old drummer himself.

Back in England, Cozy Powell was on the verge of jacking in the music business altogether and returning instead to car racing. Nevertheless he responded at once to the call and boarded a plane. After the flight, he went straight into the studio and after just three numbers was offered to join.

Time was getting on. It was now October, and live dates couldn't be delayed much longer. The

band continued rehearsing with a series of temporary keyboard players (including Eddie Jobson) until one day Blackmore, who was sneaking a listen to a Zeppelin rehearsal, heard weird noises coming from a nearby studio. Investigating he discovered Tony Carey, practising with a country rock outfit called Blessings. He was asked along for an audition and after half an hour got the job. The new line-up was complete at last:

**Ritchie Blackmore — guitar; Ronnie Dio — vocals; Cozy Powell — drums; Jimmy Bain — bass; Tony Carey — keyboards RAINBOW Mk Two**

**T**HE band had about a month to get their live act together and supervise the construction of some new lighting rigs. Back in Purple, when they'd done the California Jam concert, the stage had been spanned by a large painted wooden rainbow. For his new group, Ritchie wanted something similar to cross the front of the stage and the idea for an electric rainbow was born.

Warm-up dates were done in November (Philadelphia on the 15th is the earliest we know of) and, although the group settled in all right, the rainbow didn't. With several thousand coloured bulbs illuminated in sequence by a computer to give the illusion of movement, an enormous amount of interference was generated, and this produced such a loud buzzing in the PA that some shows were delayed by several hours as roadies tried to overcome the problem. Eventually things were cured by insulating much of the equipment, and the band's first proper tour took place on the east coast of America in December.

What news of these dates did reach Britain indicated an unbelievable show — and served only to increase our frustration! The waiting was far from over though.

February 1976 found Rainbow over at Musi-

**Continues next page**

**Left to right: Rainbow circa 1978, Bob Daisley, Roger Glover and Graham Bonnet at Wembley in 1980, Glover — outside his favourite shop**





## THE RAINBOW STORY

### From previous page

cland Studios once more, laying down the new album. During the months of rehearsal Blackmore and Dio had written plenty of material (some new numbers had been in the December shows), so the album was done fairly quickly and the band returned to America for a long headlining tour running from May through to August. Then at last it was our turn, with a full series of European dates preceded by the new album.

'Rainbow Rising' featured an almost totally black sleeve, with the rainbow grasped by a fist proving the only relief. Musically, it's dark, moody and heavy — oppressively so in places.

Side one weighs in with the excellent 'Tarot Woman', but it's side two that provides most of the highlights with the magnificent 'Stargazer' — almost the ultimate fusion of Ritchie's beloved classical themes and his passion for hard rock. Midway he lets fly with a superb solo, and ends it all by chucking in an orchestra for good measure. This, coupled with Dio's fantastic vocal performance, sends shivers down the spine.

There's barely time to catch the breath before Cozy piledrives his way into 'Light In The Black'. By the time the side is over the listener is a feeble wreck (and so, by all accounts, was Cozy after they tried to do the whole side live in America!). Blackmore had decided what he wanted to do. He had a band who could (and would) do it, and you could either like it or lump it.

The sell out British tour opened at the Bristol Hippodrome on August 31 and those lucky enough to catch it saw some of the best Rainbow gigs ever. Taking tracks from both LPs, they weaved a show that veered between some of the heaviest rock you could ever want to some of the most beautiful guitar you will ever hear.

Judy Garland opened the proceedings as the band took the stage. Ritchie skipped on last, punching out 'Kill The King' riff to a massive roar of approval from fans who'd been waiting for this moment for over two and a half years. Over their heads the rainbow burst into life and they were into 'Mistreated' before you knew where to look.

Colours swirling above, they launched into 'Sixteenth Century Greensleeves', 'Man On The Silver Mountain' and 'Catch The Rainbow'. The latter really took people apart, and Ritchie's vision of what the group could achieve was clearly vindicated. The song held audiences in a stunned and sometimes tearful silence. As the last notes from Blackmore faded away a new backdrop rolled down and it was time for 'Stargazer' with some sonic brainblasting from Ritchie as he attacked the frets with his bottleneck before leading the attack on 'Still I'm Sad', playing fast and loose with the riff until Cozy Powell took over with his drum solo, accompanied by the '1812 Overture' (a routine he had perfected back in his days with Hammer, though it was new to most people).

Establishing a pattern that has become the subject of controversy at times, encores were by no means statutory, but when they did return it was for a deafening version of 'Do You Close Your Eyes' during which Ritchie initiated his guitar sacrifice to the crowd ('it's easy, I just pretend it's one of my old school teachers!'). Often taking 10 minutes or more, this seemed a somewhat cynical trick to begin with but since the first tour it's become a not unenjoyable ritual which I guess Ritchie had envisaged right from the start.

If Blackmore was the star, Powell too won his fair share of applause while Dio, once he had settled down to British crowds, was an undoubted discovery and sang impressively.

Working with him Blackmore seemed happier than he'd been in many a year. Carey also had undoubted ability, but was often inaudible to the audience and tended at times to upset Ritchie by drowning out quiet solos.

Leaving Britain, the group conquered Europe and Japan, but although many of the dates were taped they seemed to lack the tension that had produced such memorable UK shows. The resulting live album is not all it ought to be.



**Bobby Rondinelli and Ritchie Blackmore compare notes**

'Rainbow On-Stage' comes in a tatty sleeve, has short running times and, initially at least, a high price tag. However, it still contains enough to hint at what they were capable of, mainly during 'Catch The Rainbow', and there's some excellent guitar work — check out the stunning solo on 'Mistreated'. Significantly the recording dates are not given and it transpired that some tracks were put together from more than one tape. An edited single album called 'On-Stage Radio Special' is a much sought after promotional item, containing snippets of interviews between the tracks.

Both came out in 1977, but within the band itself changes were already taking place. It was time for another album and more live dates — the endless routine of a rock band. However, in February it was announced that Bain and Carey were leaving, having been given notice as soon as the world tour had ended. Mark Clarke, ex-Uriah Heep and Tempest, was the new bassist but, unable to find a new keyboard player, Carey was rehired.

**Ritchie Blackmore — guitar; Ronnie Dio — vocals; Cozy Powell — drums; Tony Carey — keyboards; Mark Clarke — bass RAINBOW Mk Three.**

IT WAS March already and the band booked into Le Chateau near Paris. The sessions went badly. Tracks were laid down, but Ritchie was unhappy with Clarke's playing and ended up re-doing the bass lines himself. He also felt pressurised, unable to come up with new ideas and short of inspiration. The tension eventually told and Clarke went, soon followed by Carey for whom it had all got too much.

It was now July. The remaining trio posed for publicity shots and went off in search of new recruits. These surfaced in August in the shape of Bob Daisley from Widowmaker and David Stone

from a terrible US pomp rock outfit called Symphonic Slam.

**Ritchie Blackmore — guitar; Ronnie Dio — vocals; Cozy Powell — drums; Bob Daisley — bass; David Stone — keyboards RAINBOW Mk Four.**

EUROPEAN DATES were hurriedly arranged, promptly cancelled in favour of gigs in America that never materialised, then re-arranged. Rainbow finally opened at Newcastle City Hall on October 31 for their second sold out tour.

Without a new album the set relied mainly on established material (though 'Stargazer' was sadly dropped) the only new song being the infuriatingly-catchy 'Long Live Rock 'n' Roll'. Audiences generally took their cue from the 'On Stage' album, and few seemed interested in the subtler side of Ritchie's playing. This set him some problems and the first few shows were inevitably erratic.

Things did pick up though, and at the Manchester Apollo on the second night they put on what is regarded by many Rainbow fans as their best show ever — the whole band clicked and the result was awesome. The two new members did what was required though it was obvious they were just side-men, with Stone in particular even less audible than Carey. Nevertheless they remained in the group as Rainbow returned to Le Chateau after the British tour to complete the album.

The tour ended in Japan in February of the following year. In many ways 1978 was the turning point for the band, the first signs of which came with the new album issue in April.

*The second part of this saga, in the next issue of Kerrang!, will bring us right up to date, and see how the changes in direction brought them increasing popularity, as well as singles success, and chart action at last in America.*



# CONTACT

OUR REGULAR *Contact* spot aims to help answer many of those questions about your favourite bands, fan club details, equipment queries or merchandising problems, etc. If you've got a question, write to us at: *Contact*, Kerrang! 40 Long Acre, London WC2. But we're sorry that no personal correspondence may be entered into.

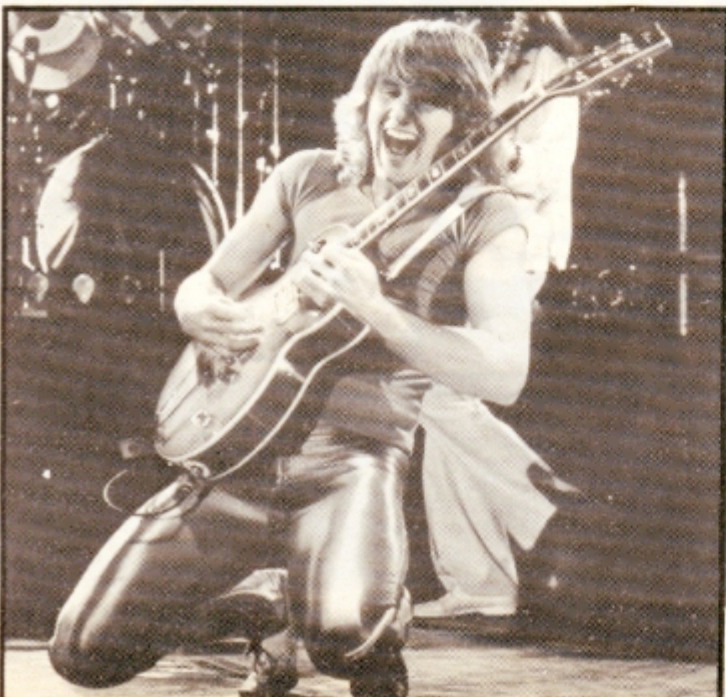
PLEASE PRINT some information about Spider eg, record releases, present line up and coming gigs in London. Cheers, Kev, Greenford, Middx.

● The present line up of Spider is Sniffia (lead guitar), Col Harkness (guitar & vocals), Rob Burrows (drums) and Brian Burrows (bass). Spider were originally from Merseyside although now live in London, where they have been gigging most recently, including two dates at the Marquee. Unfortunately Spider have no more dates arranged as yet, although it seems likely they will tour when their new album is released in May. The records released by them so far have been: 'Children Of The Street' b/w 'Down N Out' (Alien 14) 'College Luv' b/w 'Born To Be Wild' (Alien 166), 'All The Time' b/w 'Feel Like A Man' (City Records NIK 7) 'What You're Doing To Me' (Track from BBC Friday Rock Show album) 'Talkin Bout Rock N Roll' b/w 'Until I'm Certain' (HIT3). Their new album will be called 'Rock N Roll Gypsies' on Brilliant Records. If you have trouble obtaining any of these then place an order with your local record shop by giving them the catalogue number.

COULD YOU tell me if it's possible

COULD YOU please list Triumph's records and imports if any? I. Crick, Harwich Road, Colchester, Essex.

● Triumph have released two imports which are, 'Triumph' (Attic LAT 1012) and 'Rock And Roll Machine' (LAT1036). Their releases in this country are on RCA, the first being 'Triumph' (INTS 5153), and the others are, 'Just A Game' (INTS 5154), 'Progression Of Power' (RCA LP 3039), and 'Allied Forces' (RCA 6002).



to still obtain souvenir T-shirts from the following concerts: 1979 Led Zeppelin Knebworth and 1980 Metal Barn Dance, Bingley Hall. And where they can be obtained. Michael Bounds, Whetstone, Leicester.

● Unfortunately neither of these T-shirts can be obtained any more. The Led Zeppelin '79 was printed by a company which has now folded, and the Metal Barn Dance T-shirts were printed by Holy T-shirts, who are still in existence although no longer run this design. So bad luck Michael, the only suggestion we can make is it may be worthwhile advertising in the Classified section of Kerrang! asking if anyone would be prepared to swap or sell their T-shirts from these concerts.

If anyone else is interested in obtaining T-shirts from gigs that were missed the first time around, there are a few companies who still print T-shirts such as Portvale 81 and Donington Monsters Of Rock from last year. Look out for ads in the music press and send off for their catalogues to check their old stock.

COULD YOU please tell me if Sweet are still together and if an album is planned. The last album I have is 'Waters Edge'. Peter McCluskey, Darlington, Co Durham.

● 'Waters Edge' was the last



BRIAN CONNOLLY: Ex-Sweet lead singer, now solo

album Sweet released before they split three years ago. Lead singer Brian Connolly is now pursuing a solo career and signed to Carrere Records. His first single with Carrere was released only a few weeks ago and is called 'Hypnotised'. A second single is planned shortly which will be backed up by Brian doing promotional work all over Europe.

## FAN CLUBS

**DEEP PURPLE APPRECIATION SOCIETY:** 166/168 Liverpool Road, London N1.

**GIRLSCHOOL OFFICIAL FAN CLUB:** Barmy Army, 77 St Peters Close, Moreton On Lugg, Hereford.

**TIGERS OF PAN TANG FANG CLUB:** Office G 1A Marden Road, Whitley Bay, Tyne And Wear.

## EBONY

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# ARMED & READY

More new bands  
to watch out for

## WIKKYD VIKKER



**I**F ONE thing separates the doers from the dross it is originality. Unfortunately, far too many new bands tend to think a few re-cycled Sabbath riffs is the gateway to fame and fortune. A fallacy perpetrated by the NWOBHM record company signing spree. Personally I prefer a band who have a crack at trying something a bit different, not too different mind, just enough to prove that the often criticised rigid heavy rock framework is a bit more flexible than people give it credit for.

So it was with a fair amount of pleasure that I listened to the first demo from Wikkyd Vikker. All still in their teens they have been together just over eight months, yet in that relatively short space of time have generated enough attention to merit them two tracks on a soon to be released sampler album from the Hull based Ebony Records. And it's not hard to see why. 'Phoenix', one of the two demo tracks is, if not the next 'Stairway To Heaven', as classy a rock ballad I expect to hear for quite a while. Produced in what sounds like a toilet, it has a raw charm that, with a half decent production, would no doubt raise a few interested eyebrows, not least for the Japan-ish vocals of chanteur Dick Boorman.

When I mentioned the Sylvian connection Dick wasn't amused. "I can't stand him," was about as flattering a statement as he was willing to give. Well, you can't win 'em all.

Despite this major setback to my 'heavy metal band into Japan' exposé I reckon Wikkyd Vikker may just bring a little shade into what is becoming increasingly grey music. Either that or win an award for the silliest name of the year.

Wikkyd Vikker are: Dick Boorman voice, Adrian Bates, drums and too much hi-hat, Andy Harrison bass and Gary Butler guitar.  
GEOFF BANKS

## RENEGADE



**I**T'S SURPRISING how popular heavy rock has grown internationally, with young bands forming in the hope of following the triumphs of their British counterparts.

Renegade are a two year old Swedish band who have high intentions of changing any mythical views that Scandinavia is ABBA land! I first came across the band when they were in Britain checking out our healthy music scene, picking up a few tips and catching some of their favourite bands in action. It was at

London's Marquee that vocalist Bjorn Pehrson (20) told me about Renegade's contribution to Swedish rock.

The band are: Bjorn; Putte Bergland, bass (17); Uille Froberg, drums; Stefan Jonsson and Michael Sword, guitars (all at the tender age of 16). A Swedish Def Leppard perhaps? Well, they certainly have time and opportunity on their side! Musically they are full of energy and intuition and perform their traditionally heavy songs in English: 'Beautiful People', 'Never Trust

## RIFF RAFF



**G**REAT YARMOUTH based Riff Raff are not a band to play it safe. Rather than play "comfortable three-chord thrashes" they prefer to stretch themselves and their music into what, a few years ago, could only have been termed 'progressive rock'.

This four-piece are fronted by twin brothers Dave and Fred Patterson, (bass/vocals and lead guitar plus backing vocals respectively), with Mike Weaver, (vocals/rhythm guitar) and Roger Leggett (drums) completing the line-up. They have been together as





A Woman' and 'Killer In The Sky' are three numbers in their repertoire.

Renegade admit they've been "influenced by the NWOBHM" but add that they try to base their songs on melodies!

Planning to tour Sweden this year, the band look forward to reaching the UK soon after. You never know, they might even be able to touch the success their Swedish compatriots, the EF band, just can't seem to reach. Only time will tell.

KAREN HARVEY

# SARACEN



**H**AILING FROM Chesterfield, Saracen are one band that, by all accounts, are taking the North by storm. They acquired an enormous following in surrounding areas, even packing out major venues. The local press also succumbed to the band's popularity. Describing Saracen as 'one of the area's most potent rock forces'.

Watching the band in action enforces any written statements as they play their own style of raunchy rock with some nice

numbers included in the package: 'Crusader' and 'Equinox' to name but two. But a little more originality in their stage presentation wouldn't go amiss. But musically Saracen keep right on the melodic track — to success?

The band, Steve Bettaney (vox), John Thorne (drums), Richard Lowe (keyboards), Jason Gardener (bass) and Rob Bendelow (guitar) do take their music seriously and, to a certain extent, their wide success can be attributed to the backing of

Saracen's manager/promoter who, in a short period has encouraged them to broaden their scope. First came the release of their debut album 'Heroes, Saints And Fools' and more recently, their coveted appearance on BBC's Friday Night Rock Show.

Things are looking up for this well loved Northern combo and now it's time Southern provinces took heed and reserved them a space in their credibility books. Observation worthwhile. KAREN HARVEY



Riff Raff for nearly five years and in 1978 were finalists in a Radio One new band competition. Their history actually dates back further, so it is hardly surprising their style shows influences from early seventies bands like Wishbone Ash and Humble Pie.

But far more than mere copyists or revivalists, Riff Raff have worked hard to up-date the music in true "progressive" spirit. For example, the current set features lyrics on such contemporary issues as Northern Ireland — 'Soldier On The Street' — and Britain's economic problems — 'Monetarism'. Dodgy title aside, both are ample proof that the band "are not afraid to tackle touchy

subjects."

The song that best illustrates this is the recently written 'Goodnight Mary Jane' about the death of a grandmother. The highlight of the show, it typifies Riff Raff's approach with its complex chord and pace changes, and cleverly arranged harmony vocals. Heavy progressive or melodious rock, call it what you will, but the band are certainly different.

As well as re-vamping the set, Riff Raff are also in the middle of recording a session hopefully due for an airing on Radio Norfolk. Those outside of transmitter range should contact Roger Leggett at 6 Larch Drive, Bradwell (nr. Gt. Yarmouth), Norfolk — or phone him on 0493 65328. NEIL JEFFRIES

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# **DOC** **HOLLIDAY**

"We're a Southern band an' proud of it," hollers Eddie Stone, keyboardman with newest Southern heroes Doc Holliday. Despite the fact that the Docs have been boogieing for over a decade, they're still prepared to fly the flag with aplomb, convinced of final fame and fortune under the influence of their Confederate colours.

In fact, a couple of spins of the band's two A&M albums, 'Doc Holliday' and '... Rides Again' should be enough to convince any *aficionado* of the genre that this five-piece firehouse are worthy contenders for the accolade of top Boogie band.



# ONCERTS



SCORPIONS' Rudolf Schenker: pulveriser

## SCORPIONS / WOLF Manchester, Apollo

THE FIRST night of a band's major tour has got to be the most nerve-racking of experiences, but when the audience is composed of 3,000 Scorpions-crazy skull-crushers, then you might forgive them for not feeling overly confident.

Wolf are Chrysalis' newest heavy rock signing, contracted I presume to replace the fading UFO, now shooting into hyperspace to be lost in an abyss of mediocrity, and shrewd little business men that Chrysalis people are, I believe they've found the perfect replacements. Noted throughout the world for nothing in particular, Carlisle now have something to shout about as Wolf's music is confident and classy, innovative and inspiring.

Simon Sparkes inventive Schenkeresque guitar playing is so fluid that I'm surprised his Flying V doesn't slither from his grasp. The UFO/MSG comparisons are both inevitable and rational, for the songs are full of muscular melody. 'Too Close For Comfort', 'Medicine Man' and 'Soul For The Devil' all bear down hard and smack of a hungry band with plenty of aggression —

which is just what Wolf's stage show lacked. With such classy numbers they should attack an audience and make them take notice. They didn't in Manchester, but when this happens Wolf should have a formidable armoury and go far.

Wolf were good but no match for the Scorpions. It is sometimes extremely difficult to look objectively at a band you've seen on numerous occasions and for whom you have a great affinity but, while this is the case with the Scorpions, I feel that an overblown Hyperbole is justified as it is a fact that this band always delivers.

A new entry technique of emerging from underneath the hydraulically-powered drum riser heralded the commencement of the Scorpions 'Blackout' UK tour and it was the title track of the new album that first singed the audience's ears, while Rudolf Schenker's rhythmic noises pulverised them into submission and Matthias Jabs added fill after fill in a flurry of fingers. Klaus Meine performed his crazy Germanic dances with the greatest of ease, having faced problems with his throat (though his larynx now appears to have a deeper resonance). Herman Rarebell battered his name-embazoned kit

with a passion sometimes missing in other rock drummers, while bassist Francis Buchholz enjoyed himself by varying his bass lines with a subtlety that only the highly trained eye and ear could discern.

It is important to run through the contributions of individuals to the Scorpions show for more than with any other band this is a team effort, five men working as a unit (we know how important the 'feeling' of the band is to Rudolf). Thus the identity of the team leads to all but three songs ('We'll Burn The Sky', 'Steam Rock Fever' and 'He's A Woman She's A Man') being taken from the last three LP's where the present line up was in operation, and while I miss many of my old favourites, such as 'In Trance' and 'Pictured Life' the reasoning behind the choices seem sound enough.

Most interesting from this writer's point of view, apart from the new songs, were the slight changes employed by the band to stay fresh — the inclusion of 'Coast To Coast', the slightly delayed chord strain to begin a verse of 'Loving You Sunday Morning' and Herman's powerful mini-solo to end 'Love Drive'. The little things show the band care and, as I said, they always deliver. **HOWARD JOHNSON**

## BARON ROJO / STRAY Madrid Sports Pavilion, Spain

STANDING IN the tiny press pit of a huge sports hall, with over six thousand Spanish headbangers going crazy just behind me, and with one of the finest hard rock bands giving their all a couple of feet in front, is a truly uplifting experience. Baron Rojo may be unknown upstarts within our own fair isle, but are certainly worth more than a few piddlin' pesetas in their homeland — the second album went gold on advance orders.

World domination only months away? It might seem so, for Baron Rojo is no hyped-up affair, with two marvellously heavy albums and songs that are stronger than Charles Atlas, but it remains to be seen whether the English speaking world will accept a Spanish band as heroes. But less of this speculation, Madrid was ready to rock... and so was I!

The lazily delicate keyboard intro of 'Resistire' opening the show may well have lured a person unfamiliar with Baron's material into a peaceful, serene mood, yet if it did (and I doubt if anyone in the hall didn't know the band's tunes, as every kid sang his lungs out with each song!) he would have been brought down to earth by a barrage of flash bombs and the precision rifferama, courtesy of brothers in six-string mayhem Armando and Carlos de Castro. That's not to mention their truly awesome dual guitar work, which is of the very highest standard, the rock hard drum sound of Hermes Calabria and the mighty melodic tonsils of bassist Jose Luis Campuzano.

Despite the natural disaster of Armando's leg being in plaster, following a far too exuberant leap at an earlier gig, this concert was a total success, as tracks from both albums rocked hard, but always with variety, be it from a different vocalist, the use of slide or even voice box from Armando, or the appearance of saxophonist Mel Collins.

Look out for 'Concierto Para Ellos', 'Hermano Del Rock & Roll', 'Las Flores Del Mal' and... and... aw, I give up — this band is too consistently good to single out tracks.

A quick mention for support Stray, back together, very tight and worth a full review soon. **HOWARD JOHNSON**

## TRILOGY Ruskin Arms, East Ham, London

BEST KNOWN as Iron Maiden's watering hole, the Ruskin Arms is hardly the place you'd expect to see a Rush style techno rock outfit treading the boards.

Formed six months ago and only gigging for the last month, Trilogy are making quite a name for



themselves, not least amongst the many local musicians who turn up regularly to watch them. Being a three piece the Rush comparisons are inevitable, strengthened by the music itself. Taking care of guitar, keyboard and vocal duties, Paul Dennis is one of the most talented musicians around at the moment, while the technical brilliance of drummer Nik Szymanek and bassist John Garnett makes a mockery of the fact they are having to play the pub circuit.

Concentrating more on the playing than hurtling around the stage, Trilogy incorporate a pretty nifty show making up for the lack of a front man for the audience to focus on.

Unfortunately, describing Trilogy's music without mentioning Rush is impossible but there are enough differences for them to develop in their own right, and after only six months they are already better than most bands after six albums. GEOFF BANKS

## DUMPY'S RUSTY NUTS Bouncing Ball, Peckham, London

REV UP your Goldstar — the Rusty Nuts are roaring into town. 'The best in biker blues' is Dumpy's battle cry, now reverberating across South London 'midst a cloud of blue smoke and the tang of dope.

But who is Dumpy and whither his Nuts? They are a hot little trio, remarkably free of rust. They shine with chromium-plated excellence, as they batter their way through rock and blues riffs with a supercharged mixture of veteran skills and youthful exuberance.

The fine tuning of experience comes from no-nonsense singer and guitarist Dumpy Dunnell. Weather beaten, and resolutely long of hair, he looks as if he spent his formative years living in tents at rock festivals, which of course, he did. His youthful sidekicks, entrusted with the sacred flame of heads down boogie, are Chris Hussey on drums and Mac McKenzie on bass guitar.

Dumpy shouts abuse at his audience, ratters about the numbers with dry laconic humour and explains how their debut single 'Just For Kicks' is a blatant attempt by brilliant musicians to go commercial. Dumpy's fans love it all and pose up front with imaginary guitars.

A shame there weren't more fans at the Bouncing Ball to cheer them on, but word is spreading and this band plays with a burning enthusiasm whatever the crowd. They wouldn't spend two hours humping gear up and down flights of stairs if they weren't dedicated. They are the last of the living, breathing musos, and in an age of androids and computers, they are like a bizarre new novelty.

Tunes are kept short, a mix of Dumpy originals with biker themes, like 'Brighton Run', and 'Ride With Me', and blues and rock classics 'Hog For You Baby', 'Walk Don't Run' and 'Route 66'. Dumpy fixes his audience with a dead pan gaze as he emits hoggish snorts. And he

dons a pair of ancient goggles to launch 'Just For Kicks' with a blast of singularly vulgar close-miked raspberries, in a fair imitation of the start of the Isle of Man TT. 'A burn up on my mike, that's what I like!' roars Dumpy.

This begoggled hero is given heroic support by Mac and Chris, with bassist Mac adding extra vocals and announcements. Chris is an outstanding drummer with impressive reserves of power and technique. Clad in shorts and T-shirt he makes an athletic attack on his double kit that never clutters up the beat, but keeps the Nuts firing on all cylinders.

'Thank you blues fans, now we are going to do a real slow blues. The slowest blues you ever imagined,' said Dumpy drifting his guitar into Fleetwood Mac's 'Out Of Reach'. It was one of the highlights of an enjoyable night with the bikers. I just wish I hadn't sold my old BSA Bantam — but at least I've still got the goggles. Anyone for a burn up? CHRIS WELCH



GRAND PRIX: a good deal more confident

## FULL HOUSE!

### GRAND PRIX Marquee, London

GRAND PRIX'S latest album title was not suitable this evening. 'There For None To See'? You must be joking! I haven't seen the Marquee as full for ages.

This was the third time I'd seen the band and I was anxious to chart the progress they'd made since their support slot on the Sammy Hagar tour. They certainly seem a good deal more confident.

A long and winding (and tedious) keyboard intro welcomed them but it wasn't until the band actually trudged onstage that the crowd erupted. They had the guts to start off with a new number and quickly followed it with 'Heaven To Hell', complete with punchy chorus and refined but tasteful guitar work.

'Life On The Line' had a good hookline but was lacking in originality. A track from their debut album was aired in 'Waiting For The Night'. Nice harmonies and all the members of the band contributing to their full. Great. 'Tough Of The Track' showed just how good songwriters Grand Prix can be on their day.

The track everyone was waiting for was the hit single 'Keep On Believing'. This number broke the band and it showed. A fair proportion of the crowd were only familiar with the single and delighted in singing along to make up for what they'd missed previously.

Despite my initial doubts, Grand Prix were pretty good. At times, though, my attention did tend to wander to other things. Certainly worth seeing again. DAVID LING



# GUITAR HEROES

## Mick Jones

(Foreigner)

**WHEN DID YOU BEGIN PLAYING GUITAR?:** When I was about 10.  
**WHY DID YOU START?:** Because my father bought me a plastic ukelele.

**FIRST TYPE OF GUITAR:** Just a plain Spanish acoustic guitar.  
**MUSICAL TRAINING:** Self-taught.  
**EARLY INFLUENCES:** Listening to my father's Les Paul records, when I was a kid.

**FIRST PUBLIC PERFORMANCE:** I was about 15 at the time and I think it was somewhere like Cheltenham.

**FIRST APPEARANCE ON RECORD:** That was probably while I was in France doing sessions — but I can't remember what the first one was. It may well have been for Johnny Halliday, but I'm not sure.

**RECORDING BANDS:** Wonderworld with Gary Wright, and apart from all the session stuff I did in France and England, the others are basically Spooky Tooth, the Leslie West Band and of course Foreigner.

**OTHER VINYL APPEARANCES:** Mostly the French sessions — when I came back to England I did Peter Frampton's first LP, a

George Harrison album and a few other obscure things. But nowadays I don't have time to do any.

**EQUIPMENT (LIVE):** 100 Watt Marshalls—the number depends on the sound I need — with custom cabinets. I use black and sunburst Les Paul guitars and a Roland Chorus, but not much else in the way of effects.

**STUDIO EQUIPMENT:** It's generally the same as live although on the album I used a Stratocaster and a Telecaster for different textures.

**NUMBER OF GUITARS OWNED:** 15 to 20. They accumulate but I don't collect them.

**MOST MEMORABLE SOLO ON RECORD:** Hard to pinpoint one . . . actually, I did like 'Juke Box Hero' because of the way it built.

**OTHER GUITARISTS YOU ADMIRE:** I tend to like the 'old school' but of the new ones I like Eddie Van Halen, Michael Schenker and Joe Perry . . . probably the best, though, is Billy Gibbons from ZZ Top.





# RIGGS





# KILLOWATT

The page  
that gets  
into gear

After years touring with top flight bands like Yes, Van Halen and Girl, Jeff Harrald now co-ordinates the international activities of London's Zenith Lighting Company. Chas De Whalley discovers that whether you're headlining the Glasgow Apollo or simply playing support at London's Rock Garden, Jef can help to sent the fans home

## BLINDED BY THE LIGHTS

**W**HEN I started doing lights six years ago everything was a lot simpler than it is now. I remember going to some dodgy disco in Yorkshire with Nutz — who were old friends of mine from Liverpool — and all there was to work on was a board with half a dozen knobs on it backstage. All I had to do was switch the lights on and off in time with the music but I had to do it blind because it was impossible to see the band at all. Luckily I knew all the songs pretty well and Nutz were quite satisfied because the lights flashed a bit. They didn't really expect anything clever.

"Nowadays it's all very different. As the bands got bigger so have their PAs and their lighting rigs. And technically speaking the equipment has grown very advanced and very sophisticated. Strangely though that actually makes it easier to operate once it's all been set up properly. But you have to know what you're doing with it because it's very easy to cause hundreds if not thousands of pounds worth of damage if you don't suss out a mistake mighty quick.

"The mixing desk and the control unit — what we call the dimmer rack — cost well over £20,000 between them. A single bar of six lamps can be worth over £200 and most people find they need at least ten bars to light a small gig well. If they're playing big halls then groups like Lizzy will use three or four times that amount. Multiply that by £20 odd per bulb and you'll realise that one little short circuit or something kicked over somewhere could cost a small fortune.

"Nevertheless most of the guys in the lighting crews don't know very much about electronics. But we always send one boffin out with each rig. He's known as the Rackman — which is a funny name if you think about it — and he knows everything inside out and can fix anything that goes down. He's usually the crew boss too and organises all the stage hands and lighting guys as well as working himself.

"Lights are always the first in at a gig and the last out because all the gear is carried at the very back of the truck. Our guys are very efficient and can unload, set up and plug up a 150 light, two truss system in two hours flat. But there's always bickering between the PA crews and the lighting crews. If anything goes wrong they always blame us. If there's a buzz in the PA then it's the fault of the lights. Our dimmer rack interacting with their mixer or something. I say 'Have you ever heard a light make a noise, eh?' and invariably they've got a duff lead somewhere or a Canon plug that isn't properly connected. But that doesn't stop them battling with us. It's like a point of honour!

"Most big bands require a three truss system to carry their lights and those three might be arranged in a box-like configuration or in three parallel lines. Once they're all wired up they have to be lifted to the ceiling and we have electric chain hoists to do that. But first of all another guy called the Rigger has to climb up into the roof, find the special fly points the lights will be suspended from and then drop ropes down to the stage so the trusses can be hauled up. You get the best results if the lights are



JEF HARRALD: 'not what you use — it's the way you use it'

about 20 or 24 feet above the band although some people like to take them higher to get a really dynamic effect.

Most British venues don't give you the chance though. The trusses aren't actually that heavy. A single 40 foot truss with ten bars of lights on it only weighs about 600lbs because it's made of aluminium. But the last thing you need is for it all to come crashing down, so the safety regulations are very strict. But believe it or not the lights are actually held up there by silk! Things we call spansets which are made up of thousands of strands of silk covered with a nylon sheath. But just recently the GLC have decided that these aren't safe enough and in the event of a fire they could melt and burn so we now have to add a steel clip as a final measure.

**T**HERE have been few accidents with lights though they're much more likely when you can't hang the lights from the ceiling but have to lift them off the stage on hydraulic hoists like a table with legs. We had one topple over when I was working with Van Halen in the States, but luckily that was before showtime and the rig fell backwards rather than forwards so nobody was hurt. But I remember doing a Queen gig at Wembley when some ligger on the side of the stage began tapping his foot on a chain hoist controller and the trusses began to come down in time with the music! It's to avoid potentially lethal situations like that that road crews hate having anybody near the stage who hasn't got a specific job to do. Someone's only got to put a finger somewhere they shouldn't and you've got a disaster on your hands.

"Some of the special effects we carry could cause accidents as well, if you're not careful. Like strobe lights. They each carry a little sticker on the side which advises you not to use them in front of people who suffer from epilepsy. Something to do with the intensity of the light and the way it flashes can trigger them off and cause them to throw a fit. And flashbombs, or Four-Way Pyrotechnics to give them their proper name. You have to get a licence from Scotland Yard if you want to operate them.

"But when it comes down to it you don't need special effects to put on a special show. There are so many different kinds of lamps, from your standard Parr 64s to aircraft landing lights to pencil beam Lekos Eppisoidals, that a good designer with a good desk like a 24-way Alderham can make a pretty standard configuration look fantastic. And in actual fact you don't need a lot of lights at all to put on a good show though I'm probably doing us out of business by saying so.

"For instance, last year we provided Magnum with a one man lighting system where we normally need three or four men per rig. But the guy we sent with it was Derek Watson who used to design Rick Wakeman's lights. He took four 20 lamp Genies — those are the things that rise up on compressed air and look like mini football floodlights — sixteen aircraft landing lights, a four-way pyrotechnic and a smoke machine. That system was smaller than the standard rig I'd provide if somebody wanted to light a gig at the Marquee. But he used it to put on one of the best lighting shows I've ever seen.

"It's all down to imagination and knowing what you can do with what. Basically all that is required is for the lights to bounce around in time with the music but a good designer will not only tailor the rig to suit the band but he'll work out the colours and configuration so that he can build the level of audience excitement throughout the set. He'll start slowly and simply with a few basic patterns and washes and so on until about halfway through the set when he'll begin to introduce his special effects. The secret, of course, is never to blow your specials too early in the set or else you'll have nothing left in reserve and the audience will get quickly bored. You should build it up gradually until you come with your piece-de-resistance during the climax of the last number or whatever.

**B**UT the real art lies not in *what* you use but how you use it. If you've seen Thin Lizzy's tour for example, you'll have noticed one point in the set where three bright lights start flying about behind the band like giant space invaders. Now most people in the audience will have thought that was a really expensive remote controlled special effect. But in reality it was three standard pods — follow spots behind metal grills — with a guy sitting in each operating them under instruction from the designer at the mixing desk. So it was just a normal piece of apparatus used in a very clever and imaginative way.

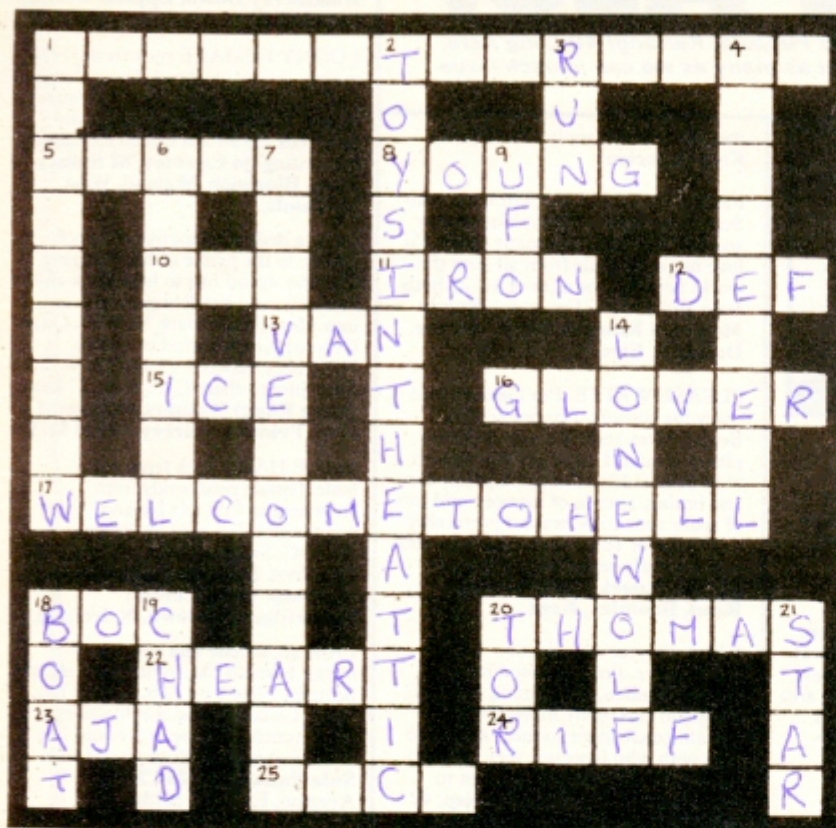
When Sammy Hagar came over recently his designer thought up the idea of beginning the show with his entire back truss still lying on the stage behind the backline. But as the houselights came down and the band walked on stage he switched on the hoists and suddenly this bank of lights rose up into the air as if from nowhere. It made the beginning of the show feel really exciting.

"My favourite effect is the Mole Fay unit. It's made up of eight brilliant white lamps and they're all aimed at the audience. You never touch them except for maybe a couple of times in the set when the band reaches a big climax then you suddenly switch them in and they not only blind the audience for a couple of seconds but somehow or other they whip them into a frenzy too. But then that's what a lightshow is for. Whether a band just wants eight lamps for a Rock Garden gig or a full system for the Marquee or a complete rig to tour Britain they want something that will send the audience home bedazzled. That's what we always try to do at Zenith and so far I haven't heard too many complaints."



# KERROSWORD!

By Sue Buckley



**Solution on page 46**

## ACROSS

- 1 Motley Crue sound far too quick for a Beach Boy (3,4,3,4)
- 5 Find Kiss beneath 'em? (5)
- 8 Immature Angus? (5)
- 10 Projected by Alan Parsons (3)
- 11 Metal for a Maiden (4)
- 12 ... and a 'disability' for a Leppard? (3)
- 13 Halen's transport (3)
- 15 Give us the dry kind (3)
- 16 He went from 6 episodes to purple (6)
- 17 Written with venom on the devil's doormat (7,2,4)
- 18 Tyrants and mutants? (1,1,1)
- 20 Budgie's big John (6)
- 22 It beats for Wilsons (5)
- 23 Steely Dan LP favoured by HM freaks (3)
- 24 A guitar phrase? (4)
- 25 Blue Cheer's Petersen sounds clever? (4)

## DOWN

- 1 A grand illusionist? (5,4)
- 2 Tyler sounds determined that no one else will enjoy his playthings (4,2,3,5)
- 3 11's jog to the hills? (3)
- 4 One of 1 across (5,4)
- 6 A Cooper's forces? (7)
- 7 'Dutch' hatchett man? (5,7)
- 9 Band featuring a strip tease king? (1,1,1)
- 14 Di'anno's new outfit (4,4)
- 18 1 down put one on river (4)
- 19 Chevy's Chaplin (4)
- 20 By this and a snow dog? (3)
- 21 Dark one for lady of Mars (4)

ANOTHER  
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KOMPETITION!

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- 1) At which concert, early in the band's career, did Gene ignite his hair during 'Firehouse'?
- 2) In what year did the band first play New York's Madison Square Garden?
- 3) Which member of the band thought of the name KISS?

Answers on a POSTCARD to:  
KISS Competition, Kerrang!, P.O.  
Box 16, Harlow, Essex.



Brrrr  
Brrrr  
Brrrr Brrrr!





I AM a certified loony who hates to write letters, but loves to make tape recordings. If you have a cassette recorder I will supply the cassette. I have a good sense of humour, a huge record collection and a degree in radio broadcasting. I am a 24-year-old male so if you're 18-26 female, write me. All letters answered. **Andy Hurwitz, 1043 Ridgewood Drive, Highland Park, Illinois 60035, USA.**

I AM a 17-year-old Canadian male headbanger with blond hair and brown eyes who would love to hear from female or male heavy metalists who are into Scorpions, Saxon, Priest, Girlschool, Schenker, Leppard etc. All letters will be answered. **Gary Walker, 24 Gardens Crescent, Toronto, Ontario M4B 1T5, Canada.**

WE ARE two Swedish females, aged 18 and we would like to get in touch with two headbangers (preferably long haired) 18+. We are into, Iron Maiden, Whitesnake, Sabbath, Ozzy's Blizzard Of Oz, Tygers, Gillan, Sweet Savage etc. (Photo appreciated). **Jane Pettersson and Maria Wennang, G.A. Sodertaljev 96, 141 71 Huddinge, Sweden.**

CHICAGO ROCKER. I'm an 18-year-old rocker who is heavily into Ozzy Osbourne, Triumph, Rush, Van Halen, AC/DC, Def Leppard etc. I would like to hear from any females in the world who share the same taste as mine. So please write to, **Angelo M. Vassopoulos, 2060 N. Lockwood, Chicago, Illinois 60639, USA.**

19-YEAR-OLD headbanger fed up with US assholes, wants to hear from dedicated metal merchants into Motorhead, Nugent, Saxon, Maiden, Venom, Frankenstein, Tygers, Riot, Ozzy, Sweet Savage, More, Accept, Raven and all NWOBHM bands! Males or females to trade info, tapes, anything to do with heavy metal. **Bob Muldowney, 815 Kings Parkway, Baldwin, NY 11510, USA.**

ATTENTION ALL male 'eadbangers from anywhere. Pick up your pens, get off your 'ass and write a letter to me - a 16-year-old 'eadbanger CBER into Queen, Quo, Rainbow and Meatloaf. 10-10 breaker break. Keep shaking your heads and spreading the dandruff. **Miss K. Birtles, 92 Honeysuckle Road, High Wincobank, Sheffield.**

HAIRY 25-year-old bloke, professional musician, loves HM hates groupies, wants to contact ladies into Rush, AC/DC, EF Band and so on, loves the outdoor life also. **Paul Johnson, c/o Maidenhead Music Ltd, 2A Earls Court Square, London SW5. (London contacts preferred).**

I'M 19, female and very much alive. I'd like to hear from males aged between 17-25 in the north-east or anywhere. All letters will be answered if a photo is enclosed. My interests are: bikes, reading, Donington, Blackfoot, Sabbath, Led Zep, Limelight, Purple, Rush etc. **K.B., 14 Alliance Street, Stockton, Cleveland, TS18 3PA.**

# PENPALS!

Just send your details to Penpals, Kerrang! 40 Long Acre, London WC2. We'll print as many as we can in each issue of Kerrang!



Hi, I'm Mark!

I'M 17, into Led Zep, Ozzy, Sabs, Hawkwind, Doors. Wants female company, I have my own car. **Mark Mendham, 108 Ashgrove Road, Ilford, Essex.**

TWO LONGISH haired headbangers, 15 and 16 heavily into Deep Purple, Whitesnake, Rainbow, Gillan etc. Wish to meet two female headbangers who live in Watford area or anywhere for gigs etc. Photos if poss. **Phil Newman, 6 Hammer Parade, Leavesden, Watford, Herts.**

I'M A 14-year-old female whose favourite group is Motorhead, I'm also into Saxon, AC/DC, Girlschool, Iron Maiden. I'd love to hear from any boys in the 16-18 age group who have long hair and a sense of humour. Please send photo if poss. **Trudi Peacock, 124 Birley Moor Road, Frencheville, Sheffield S12 3WH.**

13-YEAR-OLD headbanger into AC/DC, Rush, Motorhead and many more would like penpal about 12-13 male/female photo if poss. Come on you rockers, get pen to paper now. **William Close, 49 Catherton, Starchley, Telford, Salop.**

15-YEAR-OLD into Kiss, Priest, Angel, Gillan, Motorhead and anybody except AC/DC, Zep and Queen, wants to write to anyone into HM 15-17. **John Ellison, 3868 Ivy Road NE, Atlanta, GA, USA 30342.**

23-YEAR-OLD biker into most good rock including Quo, Zeppelin, Sabbath, Purple, Floyd, Skynyrd etc and bikes. I'd like to hear from any females who would be interested in going to gigs, pubs, parties and putting around on my Triumph. All letters answered. **Paul, 23 St Olaves Est, Druid Street, Bermondsey, London SE1.**

THREE MALE headbangers, 18-19-20, in West London area with four wheels wanting females for gigs, pubs, company and good times. All letters answered. **Andy, Phil & Ozzy, c/o 36 Staines Rd, Bedfont, Feltham, Middx.**

HI, THIS is George and Jack from Basildon. Our letter was in issue No. 11. We would just like to say thank you to everyone who wrote and sorry

that we couldn't reply to everyone. Keep on rockin'.

I AM 17 years old and I'm Irish, into Scorpions, UFO, MSG, Thin Lizzy and Def Leppard and many more. I'd love to get penpals from all over the world between the ages of 12-21 both male and female (I'm male). **Ronan Meyler, 8 Kilmore Drive, Artane, Dublin 5, Eire.**

PLEASE WRITE. I'm German and crazy for starters. I'm hooked on British bikes and although there are plenty around I can't get any contact with their riders. I've got a pretty face and brains, a sense of humour and lots of spare time to be wasted preferably to a bloke of 18-25 with long hair and really scruffy jeans who likes pubs, gigs etc. **Angel, 145A, Hastings Road, Bromley, Kent.**

I'M A 19-year-old Motor headbanger, I'm also into Ozzy, Saxon, Maiden, Girlschool, AC/DC, Zeppelin and many more. I'd like a female headbanger to meet and go to gigs with who lives not very far away. So female headbangers get pen to paper and write to **Derek Crisp, 42 Markham Crescent, Dunstable, Beds.**

PEPE LE Pew and Speed are two 'eadbangers, into Motorhead, Rush, Priest, Sabbath, Raven, Venom and Girlschool, and have got nothing better to do than sit in a padded cell dying of boredom, sclerosis of the liver going deaf in the most boring town this side of Western Mongolia, so before we get ourselves certified we would like all you gorgeous metal crazy gals (17+ Kelly Johnson or Kim McAuliffe lookalikes preferably) to write cheerful, hearty, full-of-hope letters with news and views to lift this curtain of impending doom and perhaps meet once in a while. A photo would be appreciated but not necessary. **Pepe/Speed, 399 Friern Road, Dulwich, London SE22 oBL.**

I AM a 27-year-old art student who loves HM/HR music and is getting material together for a 3rd year thesis on the NWOBHM. Will any fans, and musicians please write telling which bands they love/hate and why, which albums are faves, which gigs were great and why, what music means to them, how they dress, their attitude to the music and to other fans. Also please state age, sex and how long they've been into HM/HR music. **Hilary Shimell, 105 Castelnau, Barnes, London SW13 9EL.**

LONG HAIREd, 23-year-old guy (heavy rock fanatic), seeks new friends of similar age into the greatest music this earth has known, especially those in the Bristol and London areas. Fed up being surrounded by short haired clones. Want to get a group together with a point of going to the Donington and Reading festivals this

year. So how about some letters - don't leave a fellow rock comrade in the cold. **Ralph Gibson, 21 Woodberry Down, Epping, Essex CM16 6RJ.**

LOONY FEMALE rock freak (14) mainly into Motorhead, Deep Purple, (Mk II) and gorgeous hunks. Wants to hear from male loons (long hair preferred). So all Ian Gillan lookalikes get writing. **Jo Crowley, 82 Stoney Lane, Bloxwich, Walsall, West Midlands.**

I AM a dedicated loony male rock fanatic in the prime of headbanging life who would like to hear from any insane female headbangers who are into Motorhead, Black Sabbath, Ozzy Osbourne, Hawkwind or Gillan. Preferably between 15 and 18. Well don't just sit there GET TO IT! **Ian (Long Rang) Wauters, 60 Regent Way, Frimley, Surrey, GU16 5NT.**

MALE HARD rock freak seeks male/female penfriends from anywhere in UK, Nr Ireland. To write/meet. I'm mad on Boston, AC/DC, Sabbath, Y&T, Hagar and Blackfoot. **Dave McCandless, 10 Millbank View, Corbet, Banbridge, Co Down, N. Ireland.**

I AM 20, female and into heavy metal. I would like some heavy metal penpals. I like Led Zep, Status Quo, Rush, Gillan. Please would someone get in touch with me as I would like to have some friends to go out with. **Sula Panayiotis, 26 Chailey Avenue, Enfield, Middlesex.**

IRANIAN, 18½-year-old male rocker, who just hates the Ayotollah, but loves English HM. Would like to check out or write to any HM women, 16-20 in Hammersmith area. **Ramin Cyrus, 244 Latymer Court, Hammersmith Road, London W6.**

I'M A 24-year-old male headbanger who would like to meet female friends who are into heavy metal. (photo appreciated). **I. Mickleborough, Micklefield Club, Micklefield, Leeds 25.**

WANTED: PENPAL females (12), from around the London area to exchange news, badges and info. I'm into Motorhead, Saxon, Blizzard Of Oz and others. **Layttan Milburn (12), 73 Lynn Road, North Shields, Tyne & Wear NE29 8HP.**

OII YOU lot. Are there any gorgeously beautiful female 'eadbangers out there in the state of Kerrang! into Motorhead, Scorpions, AC/DC, Saxon and many more? If so then we would like to hear from you. To qualify for this excellent offer you must be around 14 and lovable. Pics please. **Anthony Watson, and Jez Clark at 15 Lansdall Avenue, Lea, Gainsborough, Lincs DN21 5DL.**

WE ARE two male apprentice rock stars 19 and 17 deeply into HM especially AC/DC, Judas Priest, Rainbow, Meatloaf, Lou Reed etc, also into bikes, cars, women etc. We want to hear from and meet other headbangers male and female for concerts, exchanging tapes and so on. Interested? Mug shot appreciated but not necessary. **Jim & Mike, 70 Victoria Gardens, Belfast 15 5DE, Northern Ireland.**



# KLASSIFIEDS

## PENPALS

**HI I'M A** 24 year old male. H.R. fan, desiring a loving female H.R. fan to write to and meet (C'mon ladies). Photo please. Box No K17.

**QUO FREAK MALE**, 22 wants female Quo/rock fan, 16+ for friendship, gigs etc. Leigh, South-end Rayleigh area. Box No K18.

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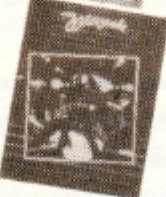


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**1** All-time HM Top 100; Motorhead; Girlschool; UFO; Saxon; Kiss; Trust; Schenker; Wild Horses; Pat Benatar; ZZ Top; Styx; Vardis; Ted Nugent; Blackfoot; Graham Bonnet; Ronnie Montrose; Rosa Tattoo.



**2** Rainbow; Black Sabbath; Motorhead; Van Halen; Ozzy Osbourne; Girlschool; Cozy Powell; Judas Priest; Triumph; Krokus; Samson; Praying Mantis; Raven; More; A H E.



**3** Whitesnake; AC/DC; Gillan; Blackfoot; Stevie Nicks; Girlschool; Blue Oyster Cult; Scorpions; Def Leppard; Heart; Angelwitch; Magnum; Randy Hansen; Trevor Rabin.



**4** Michael Schenker Group; Girl; AC/DC; Ozzy; Slade; Hendrix; Meatloaf; Foreigner; Journey; Demon; Dark Star; Pat Benatar; Motorhead.



**5** Saxon; Rush; Priest; Maiden; Budgie; Ozzy; Reo; Riot; Hagar; Wild Horses; Tygers; Billy Squier; Frank Marino; Stevie Nicks.



**6** Gillan; AC/DC; Cozy Powell; Judas Priest; Led Zeppelin; Status Quo; Samson; Graham Bonnet; Kiss; Bob Seger; Motorhead.



**7** Motorhead; UFO; Rush; Priest; Leppard; Sabbath; Tygers; Bon Scott; Girlschool; Hawkwind; Ted Nugent; Praying Mantis; Heavy Metal Movie.



**8** Rush; AC/DC; Lemmy; Jon Lord; Motorhead; Rose Tattoo; Biff Byford; Cozy Powell; Kelly Johnson; David Coverdale; Ritchie Blackmore; Pat Benatar.



**9** The Rods; Priest; Van Halen; Scorpions; Foreigner; Girlschool; Tony Iommi; Sammy Hagar; Alice Cooper; Billy Squier; Starfighters; Thin Lizzy.



**10** Penthouse Pet; Judas Priest; 720; Girl; Krokus; ZZ Top; The Rods; Blackfoot; Queen; Cheap Trick; Randy Rhoads; Motley Crue; Iron Maiden; Meatloaf.



**11** Saxon; Triumph; Grand Prix; Status Quo; Starfighters; Def Leppard; Molly Hatchet; Rock Goddess; Pat Travers; Frank Marino; AC/DC; Glenn Hughes.



**12** Scorpions; Foreigner; Uriah Heep; Styx; Rose Tattoo; Iron Maiden; Grand Prix; Vardis; Anvil; Spider; Motley Crue; Tank.



**13** Led Zeppelin; Nazareth; Motorhead; Rods; Tytan; Randy Rhoads; Queen; Rory Gallagher; Southern Boogie; Ulrich Roth; Tommy Bolin; Demon; Diamond Head; Girlschool; Gary Barden; Paul Raymond.

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# LOVERBOY





**WOLF**





# LETTERS

Say it loud to:  
Letters, Kerrang! 40 Longacre, London WC2.

I AM writing to express my disgust at the letter from that stupid English fag (M. Burtonshaw, Retford, Notts.) in Kerrang! No.9.

He should be damn grateful for living in THE rock'n'roll capital of the world, England. Here in America we are constantly being assaulted with commercial garbage like Journey, Styx, Pat Benatar, REO Wimpwagon, Loverboy, Billy Squier etc. These bands represent everything that is wrong with the American music scene. All the commercial teeny-bopper shit makes it big, while many of the quality bands go unknown. Would you believe MSG actually spent their whole Stateside tour as the opening act for Molly (Wimp) Hatchet!! The almighty Motorhead spent their whole tour as support for the famous fatman Ozzy. I had the pleasure of seeing them blow Ozzy away at Chicago's infamous Aragon Ballroom. This is the only time they EVER played in this city.

Maiden played here once as headliners in a bar. This was the best concert I ever attended. But seeing Maiden only once is like giving a few drops of water to a man dying of thirst. Thinking about headbangers who live in Britain and have seen Maiden 10 times is torture! And to top it all, I read in Kerrang! No. 3 that Maiden don't like America!

As to the likes of Styx and REO who this UK idiot tells me I should be listening to, I wouldn't be caught dead at one of their concerts. If he wants to see some more AOR gigs why doesn't he try and swim over?

Your mag is no doubt the HM Bible, but why do you litter your pages with the likes of Stevie Nicks and Styx? Let's have a nice full colour picture of Dave Murray mauling his Strat. **John Smatlak, 1500 W. Pratt, Chicago, Illinois, USA.**

I BECAME an Alice Cooper fan when I read the discography in Kerrang! No. 9. I think Kerrang! is a great mag.

Secondly, stop putting scarey pictures of Ozzy in this great mag! If you don't I'll call this mag Kerscarey.

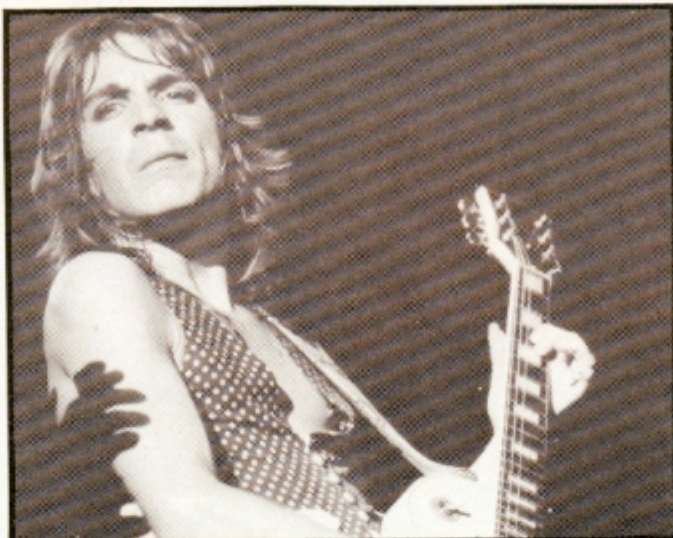
Could you put a picture of Graham Oliver in colour smashing his guitar to bits? Yours headbangingly, **Gary Kelly (aged 7), Stalybridge, Cheshire.**

I DIDN'T think it would ever happen but I have finally cracked, and why? 'Cos have you read your letters page? What a load of bull...

Ozzy v Dio... Bon v Brian... Gillan/Glover v Coverdale/Hughes... AC/DC v Quo... Led Zeppelin crap... Motorhead great...

I mean, just how old are these

## RANDY RHOADS - R.I.P.



Sadly missed by all in Brum. Not only an up-and-coming guitarist, but given the chance he could have become the best. Consolations to Ozzy Osbourne who must be in the pits at the moment - we love you both.

Thanks too to Tommy Vance for breaking the sad news, and we all spilled a few tears. The Birmingham Headbangers.

Similar messages of condolence were received at Kerrang! from the following. Tony Haslam and Jade, Battersea, London; Dave and Lee, Hull; Andy Richardson, Jarrow, Tyné and Wear; The Panther; Mark, Littleover, Derby; Pap and Pete, Clarksfield, Oldham; Jeff (a passenger on the crazy train), Hull; Andrew Taravella, Aberystwyth.

people, have they got any brains at all? For a start who cares whether Ozzy or Dio is the greater? They both have different styles of singing which suit the type of music they produce; the same goes for Ian Gillan/Roger Glover and David Coverdale/Glenn Hughes... I mean, Deep Purple Mark 2 was the classic line-up but Mk. 3 had their high points too, just listen to 'Made In Europe.'

As for AC/DC v Quo. What a bunch of cretins. They have two totally different styles yet they still want to slag them down. Grow up! Led Zeppelin crap. OK the guy who wrote it may not like them, then again someone who does may not like his choice of music groups either. Everybody is entitled to their own opinion and if they wish to criticise somebody then they can do so but the way some of them go on you'd think they were the only ones who knew anything about the subject.

Finally, I'd just like to say if you can't think of anything constructive and sensible to write then don't write at all. **Holy Man, Liverpool.**

MY MUM thinks Bon Scott sounds like Bill Oddie. My mum's got a black eye. **Tich, a Bon maniac on the Highway to Hell.**

FOR YEARS I've read letters slagging off various groups in music mags with detached disinterest, believing it all futile as everyone has different tastes anyway. But Iain Davies' letter in Kerrang! No. 11 was such utter and unadulterated crap that I felt compelled to put things right.

So Alice Cooper's music after '73 was "the biggest load of trash ever?" OK I admit 'Love It To Death' and 'Easy Action' were pure musical excellence but to call such masterpieces as 'Welcome To My Nightmare', 'Goes To Hell', 'Lace And Whisky' and 'From The Inside' trash is like calling Madness heavy metal.

The man (?) does make one good point, than the Alice Cooper band were mind-blowing, but if he'd got himself along to one of Alice's gigs he would realise that his "bunch of session men" are in fact musical geniuses.

Anyway Iain, pet, don't you realise that just because music changes doesn't mean it's deteriorated: it's called progression. **Sally Brown, Newcastle upon Tyne.**

I AM sick and tired of people saying that Brian Johnson is letting down the reputation that Bon Scott (RIP) built up during the years. I would just like

to say to the AC/DC fans that there was only one Bon Scott and nobody in the world can sing as well as Bon even if they tried. So give Brian a chance and let him carry out the very hard job that is left to him. **Jonathan Rogers, Anglesey, Gwynedd, Wales.**

IT WAS great to read a letter written by someone with a brain in Kerrang! No. 11. The letter from the Venom fans stood out a mile and made the other jerks who write in look like mods! However, they're not correct about what goes on in the land of Lucifer. Hell is the place where the damned are chained to wooden stakes while Angus Young tries to play guitar. Their screams for mercy and for Blackmore and Young's early retirement go unheard. They eventually reach the point where their minds snap and they are sent back to Earth to join the Kiss fan club. **Paul Giess, mad Rainbow fan.**

THE WIZARD journeys in the virgin forests in quest of magic ingredients essential for casting spells - dragons' teeth, mandrake roots, newts' eyes, salamanders' kidneys - when suddenly he comes upon a phenomenon that even he has not witnessed despite his long years of necromancy - it is a Hawkwind fan. "Nothing new!" I hear you cry - there are indeed many of these dismal and pale creatures lurking beneath stones in somnolent acid-ridden stupor in all the dark and damp places of this unhappy planet. What startles the sage is the fact that this particular specimen, styling itself "A.J.G., Master of the Universe, Chesterfield," is - believe it or not - STANDING UP and staring ahead with fixed gaze, burbling incoherently, dribbling a noxious sputum from its acidic maw...

On further investigation by our weaver of spells, it transpires that said "Master of the Universe" had applied quill to parchment (not without difficulty) and submitted a letter to that learned journal known to mortals as Kerrang! The wizard returns mystified to his lonely hermitage and reads the letter (issue No. 11) just prior to using the magazine to light a fire beneath his cauldron. In the letter, the repellent organism asserts that he had crawled from his fetid hovel to see Whitesnake at Castle

**WHITESNAKE'S Jon Lord**



## KERROSWORD! ANSWERS

ACROSS: 1 Too Fast For Love. 5 Masks. 8 Young. 10 Eve. 11 Iron. 12 Def. 13 Van. 15 Ice. 16 Glover. 17 Welcome To Hell. 18 BOC. 20 Thomas. 22 Heart. 23 Aja. 24 Riff. 25 Dick. DOWN: 1 Tommy Shaw. 2 Toys In The Attic. 3 Run. 4 Vince Neil. 6 Special. 7 Steve Holland. 9 UFO. 14 Lone Wolf. 18 Boat. 19 Chas. 20 Tor. 21 Star.



Donington, and states that "Jon Lord... is not half the keyboards player he once was." Upon reading this heinous statement, our wizard nearly chokes to death on his bat stew due to the welling up of wild emotions akin to rage and hysteria. Feeling himself unable to commit his true feelings to writing without recourse to foul and acrid streams of invective, he hurries straightaway to my abode, and, after calming down slightly, asks me to proffer a reply to the vile worm's damning libel as a contribution to a subsequent issue of *Kerrang!* For the wise and venerable ancient knows full well that I ALSO attended the Donington festival, enjoyed Whitesnake, and am a keyboard player in a gigging band. As such, he feels that I may very well be more qualified to judge the musical skill of Mr Jon Lord than such a miserable wretch as a puny and misguided Hawkwind fan. And how right he is!

Mr Lord continues to deliver the goods even after all these years. He MORE than fulfils his role in the Whitesnake line-up. He may not be as flashy as Messrs. Emerson and Wakeman, but a close (rather than a cursory) listen will reveal the marvellous Jon Lord at his very best, whether live or on record, as one of the finest musicians of any genre. And he always gives of his best. Soaring lead synthesiser, powerful Hammond, slicing piano; all capably dealt with by the experienced hands of Jon Lord.

I suggest that this disgusting leech that calls itself "Master of the Universe" cleans out its grime-caked ears, or, preferably, crawls back snivelling underneath the slimey midden where it belongs. **Highway Star, (a Child in Time), Leeds.**

HAVING JUST read your fabulous mag (No. 11) I feel moved (literally) to defend young headbangers from the crap Marc Gillot wrote.

I'm 15 and find it difficult to find enough money to go to concerts so I'm envious of the "10-year-olds" who are managing to get there. I think it's great that even young "kids" are managing to come along, because when geriatrics like Marc have all died off HM will still have a strong following. It's also not fair to pick on us because we've got short hair. It's not easy to fight with teachers about hair-length.

Of course I feel sorry for Marc. He must feel very inadequate and OLD when we young, fit and energetic headbangers manage to outdo him. But does he have to slag us off because he's too old to keep up with us? **Ros, Falkirk, Scotland.**

GLENN HUGHES



Dee Snider of Twisted Sister, as straight as they come.

**THERE'S SOMETHING** I want to get cleared up about Twisted Sister. "Twisted Sister?" you're probably asking yourself, "who the f---ck are Twisted Sister?" Well, let me tell you, Twisted Sister are an American heavy metal band with a large cult following. They've had a series of their gigs on the radio and they've even got their own record label, but very little is heard of them over here. Sounds is the only music paper in Britain to have done an article on the group and that was about a year and a half ago. Since then I haven't seen one British rock mag or paper that has had anything on them. As you're Britain's loudest rock mag I'm surprised you haven't had a Twisted Sister article in *Kerrang!*

Move over Kiss because Twisted Sister are likely to become one of America's biggest bands. So let's see an article on Twisted Sister, OK? A Twisted Sister freak who'll never grow up now.

I TOTALLY agree with what Marc Gillot said in *Kerrang!* No 11. I am also pissed off with seeing 10-year-old schoolkids prancing about wearing glitter badges and wristbands; Let's shoot the lot! **Huggy the Hawklord, West Brom.**

WHAT ARE you trying to do?! Just when my nerves and eardrums had recovered, just when I thought the electro-shock treatment had worked,

who do I see staring maliciously and triumphantly from the front page of my former sanctuary, *Kerrang!* HIM! NO! NO! NO! NO! NOT HIM! Five years it took, but I'd forgotten him — GLEN "AARGH NO" HUGHES. The man who destroyed 'Last Concert', decimated 'Come Taste The Band', demolished 'Burn' and brought 'Made In Europe' to the ground in ashes (excuse me while I reach for my tranquilisers). Don't you

## THE NEGATIVE FEATURES IN KERRANG! — ALPHABET

A is for A11Z, the satin clad puffs.  
B is for Brainless Sheep who absorb HM stuff.  
C is for the Corny new groups who in this mag are overrated.  
D is for Dave Lee Roth who ought to be castrated.  
E is for Everyone who enjoys a good skit.  
F is for the fairies who don't appreciate our wit.  
G is for the Geordie Get who has ruined AC/DC.  
H is for the Horses Wild, really asses as we see.  
I is for Iron Maiden's big gob Bruce.  
J is for Judas Priest, farts running loose.  
K is for *Kerrang!* at 50p the HM kids' money reapers.  
L is for Loverboy, a bunch of toilet creepers.  
M is for Meatloaf, the slobbery fat get.  
N is for Nancy-boy Nugent, a buck-tooth rabbit pet.  
O is for Ozzy, we hope he dies of rabies.  
P is for the sex starved Penpals, send a photo please.  
Q is for a load of queers, namely Motley Crue.  
R is for D. 'Rock' Feinstein (short arsed fart), makes anyone want to spew.  
S is for Schenker, an eternal hot poker up his bum.  
T is for Tora, Tora, Pudgy scum.  
U is for Underpants, i.e. Rock Stars in (have you seen the book? Dave Lee Roth's in it, and it looks like he's got nothing to brag about).  
V is for Venom, the corniest buggers goin'  
W is for Wish that the real devil could give Venom something to poo their pants about.  
X is for Xenophobia to show that we ARE literate and not just swearing louts.  
Y is for Young HM shits, new Wranglers and patches they're drag.  
Z is for Zagrot, pure excrement (we don't like to use the same word twice) to fill up the space in the mag.

Please note that the above alphabet only concerns what we think are the bad features in *Kerrang!* We would like to stress that we do enjoy reading *Kerrang!* and hope to see more of your super pics etc of the following: Led Zep, Alice Cooper, Pink Floyd, Camel, Aerosmith, Lazy, UFO, Bad Co, Bon Scott, Free, Yes, and Gillan. Two young ladies from the Merseyside area.

## BON SCOTT — R.I.P.

Bon Scott is dead now, the rocker is gone.

It may be three years but his memory rides on.

There was no more rocking when out came the news, The fans were shot down with downpayment blues.

It was a long way to the top for that problem child, From dirty deeds to wanted blood, those four years were wild.

He had the lot, he got it hot, he was really alive and wired, But now his voice from rock 'n' roll has been retired.

In a sinful city is where Bon does dwell,

He's travelled the long road, the Highway to Hell.

That cold hearted man with nerves of steel, When he lifted a microphone it was love at first feel.

The songs he sang will never age, 'Rosie' and 'Let There Be Rock' would steal any stage, His 'Touch Too Much' would get you high,

Why did he have to go, get drunk, choke and die?

The death Bells of Hell have never stopped ringing, 'Back In Black's the hymn we're now singing.

Brian's here, we've found a solution, His rock 'n' roll voice ain't noise pollution.

Time has passed now and they've got the new swinger, But he will never equal Bon Scott, The real rock 'n' roll singer.

Alan Woods, Dungannon, Co. Tyrone, N. Ireland.



Bon Scott: The Real Rock 'n' Roll singer

remember the bad old days when he used to scream "IEEII!" all over poor Coverdale's singing? Please, let's not have him back again, I can't afford the psychiatrist's bills. Let this Rodney fade into obscurity for the next five years, too. PLEASE don't bring HIM back again. **Frank and Arthur, Middle Stoke, Coventry.**

JUST THOUGHT I would make my feelings known about the recent comments about HM and its sex symbols. I for one enjoy HM immensely for the music, but when they are good looking men there it's a big bonus. I don't class myself as a sex-starved little tart but I do enjoy looking at men's muscular bodies, especially David Coverdale's, like any other normal woman. So all I can say to Deb and Rich is: Piss-off and leave us normal females to enjoy what we like best! **Topic.**





**JOURNEY**